



DEMOLITION LITERATURE

Reviews + References + Reinterpretations + Reinventions

of The **OTACÍLIOMELGAÇO**

Discography

By **Pablo Suarez Paz & Caio Campbell**

M e l - E m - B r a n c a E d i t o r a







"The artist Otacílio Melgaço has two official curators in the virtual world. A curator (from Latin: 'curare', meaning 'to take care') is a manager or overseer.

Traditionally, keeper of a cultural heritage institution (e.g., gallery, museum, library or, as the present case: sound archive) is a content specialist charged with an institution's collections and, highlighting the context in force here, involved with the interpretation of personal (heritage) material.

Both,

Pablo Suarez Paz

*[Argentine musicologist, currently
lives in the capital Buenos Aires.
+ Dedicated to him, Otacílio Melgaço gave
birth the following page from one of his
sites (in Portuguese): Milonga del Angel]*

and

Caio Campbell

*[in pendulous movement between Recife
and São Paulo; the semiologist and
musician is Anglo-Brazilian]*

are, therefore, reviewers
of the Melgacian works.
To learn more about their
missions, tasks, assignments

N either I nor Caio

Campbell - we are not public figures. Do not participate in social and related networks. For many - this may seem, I can say, 'exotic' in post modern times but is a common feature that coincidentally we have. By choice and conviction. With so many histrionic and invasive showcases, we prefer to be the more anonymous beings as possible. If we are in against Draconian trends, on the other hand this enables the focus in

unlikely existence if not demonstrably virtualized - to use an euphemism, is really pathetic]. And point, only that. On the preservation of privacy, you can see that's a conduit even adopted, as far as possible, by own Otacílio Melgaço - besides being a brilliant being, an old acquaintance. I am not among those who think that connections - between critic and artist - must be non-existent. If they do exist, if we are ethical professionals - don't affect the legitimacy and the discernment of ideas and 'verdicts', for sure. In my case,

the Melgacian Work. Always it will be a challenge. We have established a very unusual praxis so that we can realize it - more and better. I can cite one example among many unusual mechanisms that elevates our performance to an exuberantly creative condition and, why not?, also *artistical*. Sometimes, when so excitingly decided, we create points of intersection amidst our perspectives (even aiming for a common copydesk) - just like part of a surreal 'blind man's buff' that respectfully borders on unimaginable (at its most inventive artistic sense), that is,

constantly look for ways that are prodigious. Just like if one of us could penetrate into the nature of the mind of the other to find out how there would be a specific translation of this or that sonic creation. *[Somehow it reminds me of 'Persona'.*

'Persona' is a 1966 black and white Swedish film written and directed by Ingmar Bergman.

Bibi Andersson as Alma, Liv Ullmann as Elisabet Vogler.

Leaving aside the sickening prospect between the two, here I am referring purely to a singular kind of interpenetration. A fusion so widespread when (you certainly

know the iconic scene) the halves of their faces become a single face. Decode it in a figurative sense - of course, and exclusively in terms of deciphering - as much as possible - the artist's universe on which we place our focus. That's it].

Yes, just like if one of us could penetrate into the nature of the mind of the other to find out how there would be a specific translation of this or that sonic creation. To try to elucidate each Melgacian fetus, would not be otherwise - we had to absorb his genial Daedalian *modus operandi*! Another valuable

to a certain point,
the unmistakeable
Melgacian stylistic.
This created an exciting
amalgam: our ideas won a
corporeality that refers, *as*
intimate as possible, to the
Artist in focus.
Our content on a continent
so peculiar.
And as this is a privilege
that we have privately
(*direct contact with him*
through the / his art of
writing), how could we to
deprive *each of you* of?
From now on,
the pact extends
to all of us.

performances; does not have the habit of disclosing personal data - even professionals with the exception, sure, his works themselves - ... thus prefers to stay away from mediatic 'spotlights & showcases') and how I have no virtual windows open to the public - *as / explained above* -, will take this opportunity to address these issues both of whom personally summons me as, I ratify, by the wide range of Net Citizens following and honoring the Melgaço career. I´ll take this occasion to make three succinct *clarifications* that seem very relevant and which

‘The Brothers Karamazov’, the last and most complex of Fyodor Dostoevsky's philosophical novels: ‘*Everything is permitted!*’ In fact, he never wrote that. It was Jean-Paul Sartre who quoted from a mistranslation. The original phrase of the Russian author would be: ‘*All things are lawful*’ (*всё позволено*). Anyway, in the context here present, I'll take this misunderstanding in my own mode:
*Precisely because
God exists,
everything is allowed!*
O.M.
was the creator,

*all rely on the
collaboration of D.M.
(incognito) and so on].*

Not always all the
instrumentalists record
their performances
simultaneously nor under
the same roof. By the way, this
rarely happens - even when
they belong to the same
continent. Here,
the conductor's role is
fundamental: Melgaço sends
instructions *[in the form of
sheet music or sculptures*

personal executions, of course. Just like they say, *are layers of an onion. (Just as film actors do not usually be shot in chronological order; is totally unlikely that all performers participate in same scenes, many of them never meet during the process and only have the sense of what will be the work in its entirety: when watching in a big screen, months or years later).*

After that, O.M., cloistral, performs the addition of all the rich and cosmopolitan material. Therefore develops the mixture - everything becomes part of the ubiquitous

art of arranger. A composition only gains the full feature after enshrined *alchemy* through the soundboard. It may be noted that through this methodology, is all part of a constant creative process. Melgaço is creating all the time, even in the last moments in conducting the binders joints - lonely in his monastic studio. Furthermore all, he also has a parallel series of records that are fragmented own compositions (consisting of solo instruments), all in robust files gingerly organized and, from illimitable combinations & always different potential effects, the Brazilian musician

dominates a prolific ringing source to generate new and new works exponentially - if so opt. Under these circumstances, there are several projects underway simultaneously in distinct parts of the globe. All this panorama explains the eloquence and capillarity of the *harvest* (the case of Otacílio Melgaço is not unique in the world - see Hans Werner Henze, John Zorn, Tangerine Dream ... - but there are rare artists who have produced more than *consistent* 200 albums *signed by themselves* and, adding to that, remain active and

creative); ... *yes*,
superhuman eloquence and
capillarity of the *harvest* -
further if in the hands of a
(preter)human being who has
the art as a 'priesthood', a
profound vocation, unbroken
state of mind/spirit, a fate.

As a side note but certainly
synchronic, I think it's essential
to say that, although
in the reviews of
the Melgaço recordings we still
talk about, concepts such as
Harmony, Rhythm, Melody ... are
only shortcuts to a more
immediate understanding.
Because, in reality, I do not

believe that the music that's made there fits in them. They're *spatialities* that have become very small for the giant steps given there. What's being worked out through these compositions and interpretations is not a daring variation of already conventional precepts. It's the sound phenomenon, the very condition of sound itself that's in constant experimentation and creaturization.

It's worth adding that his monastic, translucent studio is better known as O||M. And finally, as such *coda* to this

Homeric process, the ultimate outcome is released through his own label, Yoknapotawpha;

2-T he Melgaço's

works are undated. He never bothered to link them to timelines. Once confided in me that *'does not have this obedience to the pointers, no commitment to the runoff of the sand grains'*. Ritually he agrees with Rainer Maria Rilke, *'the Artist is Eternity jutting out over the present'*. All phonographic posts - on Bandcamp - then

the Knight and the Death
in a certain another
Bergman film;

3-1 always asked

for O.M. inform me about his
artistic birth process and
inevitably he gives me, each
time, a different answer.
The latest, elegantly
(or ironically?) Baudelairean,
was: ' *This is betwixt me and a ...
Fée Verte.* ' Aside
from Artemisia absinthium, and
do not think it necessary to
draw your attention to



about music - for the sake of
the rescue of language in its
boiling state. For this reason,
in the name of a

Demolition Literature.

Destroy to build.
Before - clean the ground.
Then - lay the foundations.

There are two hundred
and one albums

in Focus

here. A considerable portion of

the grand **O.M.**

discography.

[All can be visited, appreciated,
heard (*on stream*) and
purchased at the
- *dubbed by some* -

"Maison
Melgaço" (vide
Bandcamp).

Others, like me, think the *Maison*

is a **Maze**. A mythical
housing that always seemed

cordial (the minotaur is
cordial) but indelibly challenging
because there - the act of
devouring and of being
devoured is one, it's the same.]

Two hundred
and one records ...
Even so, it's not the entire
generation of this monumental
Artist. There are creations prior
to digital postings. And there
will be those still within

his Womb,

legions of sonic progenies
always apt to be calved. From
now on ... we will be part of a

true **O**dyssey in the
textual & contextual form
embraced by the two
official reviewers

of **O**.**M**.

It's fascinating to note how
the first manifestations of
Mr. Paz
and
Mr. Campbell
are succinct.
Not because conciseness was
the only option to be chosen,
on the contrary.
About, for instance,

Il Teatro Della Memoria or Akhenaton Symphony, &tc,

there would be countless
vocables to try to describe and
reference and decode them.
But what we can see is that,

in their inaugural reflections,
the pair of curators,
bewildered,
implicitly declare
to be facing an

Epiphany.

Gradually,
persevering from one
production until the next
and the next (*this is an
ascending and magnetizing
process*), we attest the ability
of stupendous interpretation
being put into practice,
with all the minutia that the

Melgacian

Complexity

demands.

Such competence to prospect
the (reachable) deciphering
was always at
the *tip of the needle*
by both of them.
That's why they were
the chosen ones.
Nevertheless,

when **Epiphanies**
reveal themselves before our
perceptions, it is not through
locutions that we will react.

The condensation,
typical of the Poetic

Universe, is the
only possibility of *describing the*
indescribable - when it is.

Then, as we are *swallowed up*
into the intricacies of such
Melgacian "pharaonic" source,

we can, step by step,
decrypt in eloquence
- as far as possible -
the creative stream
of a musician

like Otacílio.

Musical dimensions are
scrutinized, as expected.

Semiological aspects
as well.

And historical,
philosophical,
psychological,
mythological,

Transartistic

and so on.

For such motive,
the inclusion

of entries in each review.

Punctual excursions to the
intestines of a certain

encyclopedism are welcome.

Thus cited names as many as
diachronic circumstances or

technical terms will always be
brought to light so that the
admirer has all the openness to
understanding what is being
exposed and proposed there.

Assuredly this **Saga** is

le tour du monde

en quatre-vingts jours

or, more exactly,

a Homeric (veridical) legend by
means of two hundred and one
discs. In other words,

Melgaço

establishes, at least, a triple
movement. He grasps the past

with its antennae making an
arabesque of human history;
also traces a map of the
present time through
a keen sense of
contemporaneity;
and he projects

his rousing **Art** to future
reaches which often extrapolate
even to the most fertile
of imaginations.

And both
Mr. Paz
and
Mr. Campbell
are a kind of scribes.
Or scriveners, amanuenses,

calligraphers. They graced us
with an account of what watch,
and so

our Journey

becomes broad in connections
and visionary conjunctions.

Privileged chirographers
who explain, translate and lend
us all the ideal support so that
we can go forward in the depths
and concomitantly elevations
of such entrancing

Multifaceted

Work. Two hundred
and one *precious stones*.

Still hypnotized with
the grandiloquence
of the numbers involved;

-DEMOLITION LITERATURE-

the more than
three thousand pages (!)
of this publication
are (*and it is notorious
that I am referring to
the whole globe*)
a definitive proof of rare
cultural stature. Because, even
considering the overwhelming
influx of such **Critical**

Fortune, these are
preambles. Complete, spotless
but introductions. Try to assume

that the same *Epic* only
gains perfect embodiment when
the audition of the Melgacian
gems is realized, enjoyed,
learned and seized.

N-o-t-i-c-e that the cover
images of the respective
recordings were not inserted.
And in the summary, there is no
discrimination of each of the
releases. *[If we take a close
look at the photos* (which depict

O.M.) *present at the end of this publication (vide Vidimus Gallery), you will conclude that they are more to be heard than to be seen.]* Why? Because reading will always be a

Work in
Progress which,
including this lofty edition, does
not invite us to passivity or
comfort zones. There is, on the
one hand, no unbridled
subjection to iconographies (the
Dictatorship of the Imagetic, so
commonplace these days, has
no hostel here). On the other

*[and, in this sense, siamese of
"Hopscotch" (Spanish:
"Rayuela"), novel by Argentine
writer Julio Cortázar], one of
the most interesting
possibilities is
- if you so desire,
always and again -
to begin to explore*

DEMOLITION LITERATURE

from a random point.
Or of any passage that will be
determined or intuited by the
reader from the criteria
of proper choice.

[Still about its *twin*:
with a total of 155 chapters,
"Hopscotch" can be metabolized
in several ways: a normal
reading, sequentially from
beginning to end; a "traditional"
proposed by Cortázar:
consecutively from chapter 1 to
chapter 56 and ignoring
the rest or
through a chain that the lectors
set on their own.]
In short, in this

Grandiose Inventory of the Melgacian creations:

the demolition
of *confining chronologies*.
Of *bordered territorialisms*.

Everything becomes
synonymous with
spontaneous, genuine,
autarchic, libertarian,
ultra-expansive

Immersion.

Since only we can have
a more integral perception
of the O.M.'s *sound*
inseminations -
if we are able -, ere, to multiply
ourselves into a thousand and
one filaments, transforming
ourselves into a segment of an

interdisciplinary mesh that goes
far beyond what is usually

called **Art**. The Melgacian

sonic pearls are like a
continuously growing horizontal
underground stem that puts out
lateral shoots and adventitious
roots at intervals ... infinitely.

*Much of what I am saying and
some of the spells that I am
purposely choosing so they leap
into your eyes (more into the
ears) are (making mention and
sometimes reproducing
literally the speech of his two
commentators) reverberations
of what has already been*

uttered about the fecundating

Sphinx *called yclept*

*Otacílio
Melgaço.*

It is also relevant to recognize
that we are part of an

Echo.

Through the diversity of voices
that make up a chorus, we
propagate messages that live

up to the Unison. This
is true of works of art that
are universal and perennials.

As well as those of O.M.

In a certain manner, what I have
just exposed is related
to a statement
- written by Mr. Paz -
which is found at the end
of each review that inhabits
the O.M. official pages:

"B etween

two parentheses ...
(Atonalism, Twelve-Tone,
Serialism, Musique Concrète ...
Acousmatic. Eletroacoustic.

Magnetic Tape. Expressionism, New Objectivity, Hyperrealism, Abstractionism, Neoclassicism, Neobarbarism, Futurism, Mythic Method. Electronic ... Computer Music, Spectral, Polystylism, Neoromanticism, Minimalism and Post-Minimalism ... are addressed by Melgaço. Paradoxically New Simplicity and New Complexity also. Art Rock, Free Jazz, Ethnic Dialects, Street Sounds are occasional syntax elements. All the possibilities mentioned above and others that were not mentioned are the usual accoutrements of the composer / instrumentalist to establish his 'babelic'

glossary. We can prove this in a short passage of a single composition up along the entirety of a conceptual phonograph album. All distributed over a career and idiosyncratic records. Have we a universe before us and I propose to see it through a telescope, not a microscope.

I propose not handle very specialized topics here.

Otherwise would be, with the exception of musicians and scholars, all hostages of a hermetic jargon. Because more important is to present Otacílio Melgaço to the general public and not to a segment of specialists. Faction of experts not need

presentations, depart for the enjoyment beforehand. For this reason there is no niche here for intellectual onanism and encrypted musical terminology. The reason for these parentheses is to establish such elucidation. The non-adoption of technicalities leads to more panoramic, amplifier reviews. Are You always welcome. Those who do not dominate contemporary music and are introduced to the world of ubiquitous O.M. [autodidact and independent artist who, being more specific, does not belong to schools or doctrines; artist who makes Music and that's enough; music devoid of labels or

the other what I say vanishes. I know that I am alive between two parentheses. We're all more and more a-l-i-v-e now.)"

Yes, more alive.

If I may ... Let's make an unexpected crossing through a vivifying

Wormhole -

if it is real.

"The Big Bang theory is the prevailing cosmological model for the universe

from the earliest known periods through its subsequent large-scale evolution. The model describes how the universe expanded from a very high-density and high-temperature state. If the known laws of physics are extrapolated to the highest density regime, the result is a singularity which is typically associated with the **Big Bang**.

Physicists are undecided whether this means the universe began from a singularity, or that current knowledge is insufficient to describe the universe at that time. Detailed measurements of

the expansion rate of the universe place the Big Bang at around 13.8 billion years ago, which is thus considered the age of the universe. After the initial expansion, the universe cooled sufficiently to allow the formation of subatomic particles, and later simple atoms. Giant clouds of these primordial elements later coalesced through gravity in halos of dark matter, eventually forming the stars and galaxies visible today. Since Georges Lemaître first noted in 1927 that an expanding universe could be traced back in time to an originating single point,

scientists have built on his idea of cosmic expansion. The scientific community was once divided between supporters of two different theories, the Big Bang and the Steady State theory, but a wide range of empirical evidence has strongly favored the Big Bang which is now universally accepted. In 1929, from analysis of galactic redshifts, Edwin Hubble concluded that galaxies are drifting apart; this is important observational evidence consistent with the hypothesis of an expanding universe. In 1964, the cosmic microwave background radiation was

discovered, which was crucial evidence in favor of the Big Bang model, since that theory predicted the existence of background radiation throughout the universe before it was discovered. More recently, measurements of the redshifts of supernovae indicate that the expansion of the universe is accelerating, an observation attributed to dark energy's existence. The Belgian astronomer and Catholic priest Georges Lemaître proposed on theoretical grounds that the universe is expanding, which was observationally confirmed soon afterwards by Edwin

Hubble. In 1927 in the Annales de la Société Scientifique de Bruxelles (Annals of the Scientific Society of Brussels) under the title ‘Un Univers homogène de masse constante et de rayon croissant rendant compte de la vitesse radiale des nébuleuses extragalactiques’ (‘A homogeneous Universe of constant mass and growing radius accounting for the radial velocity of extragalactic nebulae’), he presented his new idea that the universe is expanding and provided the first observational estimation of

what is known as the Hubble
constant. What later will
be known as the
‘Big Bang theory’
of the origin of the universe,
he called his ‘hypothesis of
the primeval atom’

or the **Cosmic**
Egg’.”

There are many possible
approaches which are parallel
to the information above
and the Otacílio Melgaço’s
trajectory

(the Genesis

of his sundry cosmos

and

the destination

given to them)

from the perspective

of DEMOLITION LITERATURE.

As metaphors
that deserve
to be contextualized.

And I add
others:

"The universe starts off with
the Big Bang theory,
and the first thing that

Emerged

from

the Big

Bang is essentially
hydrogen and then helium.

And that's what
combusts in stars.
Finally, stars implode,
and they build heavier

elements out of that.
And those heavier elements
are reconstituted

in the **H** eart

of Other

Stars,

eventually."

(John Rhys-Davies)

Is not *this*
a figurative description of
the relationship between

Melgaço's Expansive Creation and us?

"String theory has
the potential to show that all
of the wondrous happenings in
the universe - from the

Frantic
Dance of
subatomic quarks

to the stately waltz
of orbiting binary stars;
from the
primordial
fireball of
the big bang

to the **Majestic**
Swirl

of heavenly galaxies - are
reflections of one grand
physical principle,
one master equation."
(Brian Greene)

Is not *this*
the centripetal force

that such
Brazilian
Artist exerts on those
who are “lifted”
toward him?

“Physicists explain creation
by telling us that
the universe began
with the Big Bang,
an intense energy singularity
that continued expanding.
But
who created
the singularity?”
(Ashwin Sanghi)

Still maintaining the tropic
perspective, the inquiry should
be made not to a scientist
but to an *artist*
(I repeat:
if this *verbalism* yet
can encompass the

Melgacian
Breadth); who
knows?

Stephen Hawking pronounced
that "our minds work in real
time, which begins at the Big
Bang and will end, if there is a

Big Crunch - which seems unlikely, now, from the latest data showing accelerating expansion. Consciousness would come to an end at a singularity."

Making *the Serpent*

bite its own tail,

I return to the witticism of the same satirist I started with, Karl Kraus - author of

"Die
demolierte

Literatur" and

personality to whom

Otacílio

dedicated an album,

"Tanzt

Karl

Tanzt!":

"My unconscious

knows more

about the consciousness

of the psychologist

than his consciousness knows

about my unconscious."

Far beyond
the demolishable
consciousness,
the singularity of O.M.'s

Work is expansively
ravishing. Paraphrasing
the aforementioned
Edwin
Hubble,
it's a cosmic egg.
More than that:
a whole cosmical spawning;

Ovules
Audible!

Listen to the
Melgacian Big Bang.
And Band.
[In a Camp.

*O.M.: the Catcher
in the cosm(ogon)ic
Camp.]*

If the language is the mother of
thought, the thought may be -
unconsciously and therefore so
singularly - the father of the
most literal and *literati*
demolition ... Not from an
explosion of matter moving out
to fill an empty universe.
Instead, space itself expanding
with time everywhere,
an expansion of space itself.

Does this
sound paradoxical?
I do not think so.

Closing
my digression,
another vivid wormhole:

demolish,

Deconstruct.

Analyze (a text or a linguistic or
conceptual system or ...)
by deconstruction, typically in
order to expose its hidden
internal assumptions and
contradictions and
subvert its apparent
significance or unity.

Deconstruction is a critique of the relationship between text and meaning originated by the philosopher Jacques Derrida. Derrida's approach consisted in conducting readings of texts with an ear to what runs counter to the intended meaning or structural unity of a particular text. The purpose of deconstruction is to show that the usage of language in a given text, and language as a whole, are irreducibly complex, unstable. Many debates in continental philosophy surrounding ontology, epistemology, ethics,

aesthetics, hermeneutics, and
philosophy of language refer to
Derrida's observations.

Since the 1980s, these
observations inspired a range
of theoretical enterprises in the
humanities, including the
disciplines of law: anthropology,
historiography, linguistics,
sociolinguistics, psychoanalysis,
LGBT studies, and the feminist
school of thought.
deconstruction also inspired
deconstructivism in
architecture and remains
important within literary

criticism, art, **Music.**

father of the most literal and
literati demolition of concepts
which serve as the axioms or
rules for an easily dateable
period of *thought*.
Again - an instigating
ophidian biting its own rear.

οὐρο
βόρος.
Uroborus.

What we'll read extrapolates
sectarian *periods of thought*
and attains (traverses too) the
core of reflection - *plus its*
beyond -; a permeable

transferral, in full fluidity,
without trenches.

It is not a method, it is not
a criticism, not analysis,
not post-structuralism;
it is not deconstructivism,
not Derridean:
maybe it's all this,
but not only that.

The two curators
of the Melgacian epiphanies
brilliantly present to us,
between this and that,
another face (and extremity) of

an *Ouroboros*.

DEMOLITION LITERATURE

initiates and culminates cycles
of exegesis (*to restart in an
endless kinetics, such as
spirals*) that obliterate
anachronistic and "sedentary",
"quicksanding", blurry lenses.
The result of this iconoclasm -
*or ethical boldness of open
minds and free spirits* - are
those prisms that even more
clarify the auroral Work of an
illuminated Artist; those that
should be - just like here -

in depurated transparency ever;
in refined curvature
to concentrate and disperse
the Melgacian (sonic) *rays of*
light, enlightenmently.

So that - *in the Pilot Plan of*
the relations between
Creator, Creature
and who translates both to the
world (in complement to
Their own capacity to reveal
Themselves) - the Engineering
of fresh Assays and the
Architecture of further
Appreciations are, therefore, in
constant flowering, ascension.
After the dismantling,
the erection.

Vocation, gift
and empiricism of Pablo Suarez
Paz and Caio Campbell.

Reviewing,
referencing,
reinterpreting,
reinventing,
demolishing
the (de)construction.

"The closer the look one
takes at a word,
the greater distance
from which
it looks back."

Go ahead,

آقایان و هاکانم

"Where Everything is Music
We have fallen into the place
where everything is music.

The strumming and
the flute notes
rise into the atmosphere,
and if the whole world's harp
should burn up,
there will still be
hidden instruments
playing, playing

This singing art
is sea foam.
The graceful movements
come from a pearl



II
Theatro
della
Memoria

- NeoGrand
Opera
in
7
Acts -

Phonartistic Creation
idiosyncratically inspired
by Theatre of Memory

This is the Odyssey of Giulio
"Delminio" Camillo
- Italian renaissance -,
taking - ancient Roman philosopher,
orator... - (Marcus Tullius)
Cicero - as a guide, through 49 levels
of omniscient scenical Machine

Musical score and
concezione librettistica: **O.M.**

{Under the Melgacian cloak of
directrix and freely radicalized in
scuola metafisica art movement
[Giorgio de Chirico (1888 – 1978)]:
theatrical setting, scenery,
costumes and dance}

[duration 02:14:27] all rights
reserved

Dedicated to Σιμωνίδης ὁ Κεῖος
(Simonides of Ceos)

+

"Monumental smorgasbord of
linguistic and sonic dialects;
polysemic invention carrier of
gigantic, genuine proportions (...) just
like his creator, O.M., rightly
declares: Neugesamtkunstwerk! (...)
Unique Work situated on the summit
of contemporaneity!" (Pablo S. Paz;
Argentinean musicologist)

"Spellbinding! Indescribable
harmonies; sweeping
coloraturas/timbres; balanced and
undulating tonalities/atonalities;

meticulous flow into the stream of noises and silences; unexpected use of several languages (culminating in their own 'idiōma'); great tangle of voices; unusual randomness; amazing improvisations; unmatched creativity in engineering and sound design; spectral scenography; enigmatic costumes; metaphysical theme/plot; vaporous libretto et cetera etceteros - 'Il Teatro della Memoria' by Melgaço is certainly a step forward in operistico concept! I have no doubt, we are witnessing an authentic genius!" (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Giulio "Delminio" Camillo (ca. 1480 – 1544) was an Italian philosopher.

Was as well-known in his era as Bill Gates is now. Just like Gates he cherished a vision of a universal Storage and Retrieval System, and just like Microsoft Windows, his 'Theatre of Memory' was, despite constant revision, never completed.

Camillo's legendary Theatre of Memory remained only a fragment, its benefits only an option for the future. When it was finished, the user - so he predicted - would have access to the knowledge of the whole universe. On account of his promising invention, Camillo's contemporaries called him 'the divine'. But he was forgotten immediately after his death. No trace is left of his spectacular databank - except a short treatise which he dictated on his deathbed and which was formulated in the future tense:

'L'Idea del Theatro' (1550).

It was only in the computer age that Camillo's name reappeared out of oblivion - at first sporadically in a few specialised articles in the fifties, then with increasing intensity and enthusiasm, until Camillo became a real hero of books and congresses, and even of television programmes and Internet appearances. How did the renaissance of this Renaissance encyclopaedist come about?

The catalyst was a chance occurrence: Ernst Gombrich, the director of the Warburg Institute in London gave Camillo's treatise to his colleague Frances Yates to read. She studied this short work thoroughly and was so fascinated that she not only brought the 'Theatro' back to life

in her mind's eye, but also made a reconstructional drawing of it in accordance with Camillo's instructions. The result formed the basis of a book on the history of the art of memory, which became one of the most influential works of cultural studies of recent decades. Further attempts at a reconstruction followed that of Yates, and their variety demonstrates how little we know about Camillo.

The objective knowledge we do have can be summarised very briefly. The structure was a wooden building, probably as large as a single room, constructed like a Vitruvian amphitheatre. The visitor stood on the stage and gazed into the auditorium, whose tiered, semicircular construction was

particularly suitable for housing the memories in a clearly laid-out fashion - seven sections, each with seven arches spanning seven rising tiers. The seven sections were divided according to the seven planets known at the time - they represented the divine macrocosm of alchemical astrology. The seven tiers that rose up from them, coded by motifs from classical mythology, represented the seven spheres of the sublunary down to the elementary microcosm. On each of these stood emblematic images and signs, next to compartments for scrolls. Using an associative combination of the emblematically coded division of knowledge, it had to be possible to reproduce every imaginable micro and macrocosmic relationship in one's own memory.

Exactly how this worked remains a
mystery of the hermetic occult
sciences on which Camillo based his
notion.

(Peter Matussek / The Renaissance
of the Theatre of Memory)

II - In the sixteenth century Giulio
Camillo built a number of versions of
his Theater of Memory. It consisted
of a spatial installation of images
through which the spectator could
navigate freely, generating new
meanings by making connections.
Together, the images chosen by
Camillo formed a model of the
structure of the world (...) focussing
on two of its aspects:

1. * navigation: the theater of
memory is not a representation of

the world which can be passively experienced; it is an active model, a system to move in and play with;

2. sensory reduction: the images in the theater of memory are not realistic, they are emblems or pictograms.

* (...) Navigation systems such as the classical art of memory, board games, Eisenstein's 'montage of attractions', Bergson's parallel between the human mind and the film projector, and contemporary phenomena such as hypermedia and virtual reality.

(Joost Rekveld / Mental versus Virtual Space: Camillo's Theatre of Memory - Course for Artscience / Taught together with Michael van Hoogenhuyze)

*A

Site
was specially
built for this Work,
II THEATRO DELLA MEMORIA
(in Portuguese)

Akhenaton Symphony

I Adagietto con cosmogonico Spiritu
II Moderato con insolito Brio
III Adagio con Infinitudine
(sidereo-solare)
IV Andante Moderato con Metafisica -
Finale (cerimonialistico-maestoso)

[duration 36:18] all rights reserved

Contemporary Classical Piece
dedicated to the
Pharaoh of the Eighteenth dynasty
of Egypt

A k h e n a t o n

(also spelled Echnaton, Akhenaten,
Ikhnaton and Khuenaten; meaning
"Effective for Aten") known before
the fifth year of his reign as
Amenhotep IV (sometimes given its
Greek form, Amenophis IV, and

meaning Amun is Satisfied)

The symphonic melgacian Opus
embraces their Life and Work

A.S. in tribute to Herman Poole
Blount, legal name Le Sony'r Ra:
S u n R a

+

"~ Pharaoh Akhenaton was known as
the Heretic King. It was said that one
day Akhenaton had a vision wherein
he saw a sun disc between two
mountains. He felt that God was
guiding him to make change. He was
shown the God, Aten, as the Sun Disk
- the Light.~ I could use
the same words to describe this
extraordinary creation of
Melgaço!

Post Scriptum - Among others, pianist Glenn Gould became a great admirer of Fartein Valen - Norwegian composer and music theorist -, and said at the recording of Valen's Piano Sonata no. 2, 'For the first time in many years I have found a looming personality in the 20th-century's music.'

In paraphrase, here's my verdict: For the first time in many years I have found a looming personality in the 21th-century's music. Otacílio Melgaço." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"O.M. owns an idiosyncratic Style and some evidence of this can be fascinatingly detectable. Immanence and transcendence in Style. His orchestral body of colossal nature; labyrinthic inventiveness in using

various instruments and their cosmopolitan timbres; cadences that surprise us in unpredictability; compositional intervention through iconoclastic, unimaginable mixes; universal and timeless themes; (...)

Music revealed in all their breadth and depth; the Art that pierces time and space. The Great Hymn to the Aten is the longest form of one of a number of hymn-poems written to the creator god Aten and attributed to King Akhenaton who radically changed traditional forms of Egyptian religion replacing them with Atenism.

The hymn-poem provides a glimpse of the religious artistry of the Amarna period expressed in multiple forms encompassing literature, new temples, and in the building of a whole new city at the site of present day Amarna as the capital of Egypt.

Egyptologist Toby Wilkinson said that
‘It has been called ‘one of the most
significant and splendid pieces of
poetry to survive from the pre-
Homeric world.’ Egyptologist
John Darnell asserts
that the hymn was sung.’

Excerpts: ‘O sole god, like whom
there is no other! Thou didst create
the world according to thy desire,
Whilst thou wert alone: All men,
cattle, and wild beasts, Whatever is
on earth, going upon (its) feet, And
what is on high, flying with its wings.
(...) All Eyes are on your beauty until
you set.’ Through ‘Akhenaton
Symphony’, all Ears also.” (Pablo S.
Paz; Argentinean musicologist)

&

I - Historian James Henry Breasted

considered Akhenaton to be “the first individual in history,” as well as the first monotheist, romantic, and scientist.

He is especially noted for abandoning traditional Egyptian polytheism and introducing worship centered on the Aten, which is sometimes described as monotheistic or henotheistic. An early inscription likens the Aten to the sun as compared to stars, and later official language avoids calling the Aten a god, giving the solar deity a status above mere gods.

Styles of art that flourished during this short period are markedly different from other Egyptian art. In some cases, representations are more naturalistic, especially in depictions of animals and plants, of

commoners, and in a sense of action and movement—for both nonroyal and royal people. However, depictions of members of the court, especially members of the royal family, are extremely stylized, with elongated heads, protruding stomachs, heavy hips, thin arms and legs, and exaggerated facial features. Significantly, and for the only time in the history of Egyptian royal art, Akhenaton's family are shown taking part in decidedly naturalistic activities, showing affection for each other, and being caught in mid-action (in traditional art, a pharaoh's divine nature was expressed by repose, even immobility). The depictions of action may correspond to the emphasis on the active, creative nurturing of the Aten emphasized in the "Great Hymn

to the Aten" and elsewhere.

II - On day 13, Month 8, in the fifth year of his reign, the king arrived at the site of the new city Akhetaten (now known as Amarna). A month before that Amenhotep IV had officially changed his name to Akhenaton. Amenhotep IV changed most of his 5 fold titulary in year 5 of his reign. The only name he kept was his prenomen or throne name.

A m e n h o t e p I V
Horus name: Kanakht-qai-Shuti
"Strong Bull of the Double Plumes"
| Nebty name: Wer-nesut-em-Ipet-
swt "Great of Kingship in Karnak"
| Golden Horus name: Wetjes-khau-
em-lunu-Shemay "Crowned in
Heliopolis of the South" (Thebes) |
Prenomen: Neferkheperure-waenre

"Beautiful are the Forms of Re, the
Unique one of Re" | Nomen:
Amenhotep Netjer-Heka-Waset
"Amenhotep god-ruler of Thebes"

A k h e n a t o n
Horus name: Meryaten "Strong Bull,
Beloved of Aten" | Nebty name: Wer-
nesut-em-Akhetaten "Great of
Kingship in Akhet-Aten" | Golden
Horus name: Wetjes-ren-en-Aten
"Exalter of the Name of Aten" |
Prenomen: Neferkheperure-waenre |
Nomen: Akhenaton "Effective
for the Aten"

III - Akhenaton changed thousands of
years of art in Egypt. Gone were the
images of Amun and the other gods
of Egypt, now replaced by Aten, the
solar disc. When Akhenaton built his
monuments with images of the

Pharaoh, he moved away from the traditions of a strong, handsome muscular Pharaoh. Images of Pharaohs with idealized bodies were gone. The Pharaoh was shown as misshapen as was his wife Nefertiti.

It became fashionable to show images of the entire royal family with elongated heads, faces, fingers, toes, wide hips, This gave the artists of Amarna new freedom to show scenes of the real life of the Pharaoh, something that had never been done before. The temple was covered with scenes of the Aten, the sun disc with its rays shining down, ending in hands holding ankhs, the hieroglyph for life. The people wondered why the images of the other Gods where not represented.

The priests worried about the God

Amun and the fact that the 'Rebel Pharaoh' had declared their god extinct and deserted the religious capitol of Egypt. Gone were the royal offerings. The resources of Egypt were flowing out of the established cities of Egypt and into the desert.

People who earned their livings based on the old religions - wood carvers, scarab makers, and others were out of business. The people worried about their afterlife and what would happen now that they were not worshipping the traditional Gods. All of the old belief systems into the next world were discarded. The vision of the afterlife changed. The idea of Akhenaton as the pioneer of a monotheistic religion that later became Judaism was promoted by Sigmund Freud in his book *Moses and Monotheism* and thereby entered

popular consciousness. Freud argued that Moses had been an Atenist priest forced to leave Egypt with his followers after Akhenaton's death. Freud argued that Akhenaton was striving to promote monotheism, something that the biblical Moses was able to achieve. Following his book, the concept entered popular consciousness and serious research. With a belief in monotheism, several researchers believe Sigmund Freud was also Moses, Akhenaton and Zoroaster. That cannot be proven.

ヒ ッ グ ス 粒 子

(The
Higgs
boson)
- EP -

[duration 25:22] all rights reserved

{This phonograph album forms
a Trilogy with

S t e a m P u n k

and

S t e n d h a l s S y n d r o m }

+

"Zorn & 清少納言 & Lola rennt &
枕草子 & Björk Guðmundsdóttir &
None of Them & All In All & Much
More... (& 三島 由紀夫). Exciting,
burning, rousing, sexy, excitant
melgacian transversal Tour de force!

Recently, the Composer made a
comment to me that three scenarios

inspired the curious Work:

1- If the Universe Is the Answer, What
Is the Question? Leon M. Lederman
and God Particle or

Goddamn Particle!;

2 - Intriguing strolling - imaginary or
real - through the streets of Tokyo
(or Berlin);

3 - Lifelong Peter Ware Higgs...along
a day... An Odyssey. Particular. Game
Mirror with Ulysses. 'Ulysses is a
modernist novel by Irish writer
James Joyce. Has been called 'a
demonstration and summation of the
entire movement.' Ulysses
chronicles the peripatetic
appointments and encounters of
Leopold Bloom in Dublin in the course

of an ordinary day, 16 June 1904. Is
the Latinised name of Odysseus, the
hero of Homer's epic poem
Odyssey, and the novel establishes a
series of parallels between its
characters and events and those of
the poem (e.g., the correspondence
of Leopold Bloom to
Odysseus, et cetera).´

In the present context, P. W. Higgs in
the last twelve hours of the 28th, the
first twelve hours of the 29th day.
May is the month. Year? Any.

There are three paths. Among many
other possibilities... Especially
Melgaço makes us feel alive in a
whole new level. Quantum or
´mythoptical´ or lost in the
labyrinths of a cosmopolitan city that

pulsates and swallow us alive!
ヒッグス粒子 -
a Portrait of the Artist as an Eternal
Man,
a(n) (Ethe)Real Man." (Pablo S. Paz;
Argentinean musicologist)

"G o d P a r t i c l e!

´The God particle is the nickname of a subatomic particle called the Higgs boson. In layman's terms, different subatomic particles are responsible for giving matter different properties. One of the most mysterious and important properties is mass. Some particles, like protons and neutrons, have mass. Others, like photons, do not. The Higgs boson is believed to be the particle which gives mass to matter. The ´God particle´ nickname grew out of the

long, drawn-out struggles of
physicists to find this elusive piece of
the cosmic puzzle.'

Is there a way to define this
astounding EP (Extended Play)?

Maybe yes.
Quantum algorithm quantum beat
quantum bogodynamics quantum
brain dynamics quantum calculus
quantum cascade laser quantum
channel quantum chaos quantum
chemistry quantum chromodynamics
quantum circuit quantum computer
quantum computing quantum
cryptography quantum darwinism
quantum decoherence quantum
degeneracy quantum dense coding
quantum dot quantum effect device
quantum efficiency quantum
electrochemistry quantum

electrodynamics quantum
electronics quantum entanglement
quantum field theory quantum
fingerprinting quantum
flavordynamics quantum fluctuation
quantum gate quantum gauge theory
quantum geometry quantum gravity
quantum group quantum gyroscope
quantum Hall effect quantum
harmonic oscillator quantum
heterostructure quantum history
quantum hydrodynamics quantum
immortality quantum indeterminacy
quantum inequality quantum
information quantum jump quantum
leap quantum level quantum libet
quantum limit quantum link quantum
mechanics quantum network
quantum neural network quantum
number quantum ontology quantum
operation quantum optics quantum
phase transition quantum physics

quantum programming quantum
psychology quantum randomness
quantum register quantum scalar
field quantum solvent quantum sort
quantum state quantum statistical
mechanics quantum suicide quantum
superposition quantum teleportation
quantum theory quantum valebant
quantum vibration quantum virtual
machine quantum waveform
generator quantum well quantum
wire quantum yield quantum Zeno
effect... QUANTA." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - The Higgs boson or Higgs particle
is an elementary particle in the
Standard Model of Particle physics.
Its main relevance is that it is the

smallest possible excitation of the Higgs field – a field that unlike the more familiar electromagnetic field cannot be "turned off", but instead takes a constant value almost everywhere. The presence of this field explains why some fundamental particles have mass while the symmetries controlling their interactions should require them to be massless, and why the weak force has a much shorter range than the electromagnetic force.

II - The Higgs boson is named after Peter Higgs, one of six physicists who, in 1964, proposed the mechanism that suggested the existence of such a particle. Although Higgs's name has come to be associated with this theory, several researchers between about 1960 and

1972 each independently developed different parts of it. In mainstream media the Higgs boson has often been called the

"G o d P a r t i c l e",

from a 1993 book on the topic; the nickname is strongly disliked by many physicists, including Higgs, who regard it as inappropriate sensationalism.

Stendhal Syndrome (EP)

[duration 27:54] all rights reserved

{This phonograph album forms
a Trilogy with

ヒ ッ グ ス 粒 子

and

S t e a m P u n k }

+

"When we confronted with immense
beauty in the Melgaço's natural -
and, etymologically, supernatural -
World. Original title in Swedish, this
enigmatic Extended Play brings us
gems for Flutes and supporting
instruments. Stendhals Syndrom.
' When an individual is exposed to an
experience of great personal

significance, particularly viewing art...´ Having Melgaço as a Guide (or Oracle?) particularly and especially

LISTENING Art!

Guide, Oracle and, without the slightest doubt, Healer." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"In Stendhal's 1822 classic *On Love* he describes or compares the ´birth of love´, in which the love object is 'crystallized' in the mind, as being a process similar or analogous to a trip to Rome. In the analogy, the city of Bologna represents indifference and Rome represents perfect love: When we are in Bologna, we are entirely indifferent; we are not concerned to admire in any

particular way the person with whom we shall perhaps one day be madly in love; even less is our imagination inclined to overrate their worth. In a word, in Bologna ‘crystallization’ has not yet begun. When the journey begins, love departs. One leaves Bologna, climbs the Apennines, and takes the road to Rome. The departure, according to Stendhal, has nothing to do with one’s will; it is an instinctive moment. This transformative process actuates in terms of four steps along a journey:

1. Admiration – one marvels at the qualities of the loved one.
2. Acknowledgement – one acknowledges the pleasantness of having gained the loved one’s interest.
3. Hope – one envisions gaining the love of the loved one.

4. Delight – one delights in overrating
the beauty and merit of the person
whose love one hopes to win.
This journey or crystallization
process (shown above) was detailed
by Stendhal on the back of a playing
card while speaking to Madame
Gherardi, during his trip to the
Salzburg salt mine.’

Admiration & Acknowledgement &
Hope & Delight: four words, four
perceptions, four concepts, four
verdicts that define with perfection a
hypnotic and crystalline and
crystallized treasure - ‘Stendhals
Syndrom’.

Post Scriptum - Even in the context
of Cities, instrumentalist and
composer's inventiveness is
uncommon to describe the Florence

syndrome. The four Pieces
sometimes with extreme candor
sometimes unsettling, palpitating
sometimes hallucinatory...represent
a trustworthy musical portrait
of stendhalian 'state'.

Hyperkulturemia|Hipersound.

Between scarlet, red and black and
pink and green and all 'coloratura'
exploited by Melgaço, no more
disorder psychosomatic conditions
(racing heart beat, nausea and
dizziness) although also configured
on your Extended Play. Otacílio
signals that when we are faced with
the Great Art, disruption may even be
necessary - causing (syndromic)
suffering as occurs in many births -
but fugacious. Can and must change
our habitual state, sure, but there is

more. Much more. Face to face with
the Great Art, postpartum, we'll be
raptured, transubstantiated!
Even in context
- from invisible to visible Cities |
from visible to audible Cities -,
O.M. proves to us - through his rare
artistic talent - that one day we may
all be Romans.
Romans no longer made of flesh and
blood, but crystal." (Pablo S. Paz;
Argentinean musicologist)

&

I - Stendhal syndrome, Stendhal's
syndrome, hyperkulturemia, or
Florence syndrome is a
psychosomatic disorder that causes
rapid heartbeat, dizziness, fainting,
confusion and even hallucinations
when an individual is exposed to an

experience of great personal significance, particularly viewing art.

The term can also be used to describe a similar reaction when confronted with immense beauty in the natural world.

II - The illness is named after the famous 19th-century French author Stendhal (pseudonym of Henri-Marie Beyle), who described his experience with the phenomenon during his 1817 visit to Florence in his book *Naples and Florence: A Journey from Milan to Reggio*.

When he visited the Basilica of Santa Croce, where Niccolò Machiavelli, Michelangelo and Galileo Galilei are buried, he saw Giotto's frescoes for the first time and was overcome with emotion. He wrote "I was in a sort of ecstasy, from the idea of being in

Florence, close to the great men whose tombs I had seen. Absorbed in the contemplation of sublime beauty... I reached the point where one encounters celestial sensations... Everything spoke so vividly to my soul. Ah, if I could only forget. I had palpitations of the heart, what in Berlin they call 'nerves.' Life was drained from me. I walked with the fear of falling." Although there are many descriptions of people becoming dizzy and fainting while taking in Florentine art, especially at the Uffizi, dating from the early 19th century on, the syndrome was only named in 1979, when it was described by Italian psychiatrist Graziella Magherini, who observed and described more than 100 similar cases among tourists and visitors in Florence. There is no scientific

evidence to define the Stendhal Syndrome as a specific psychiatric disorder; on the other hand there is evidence that the same cerebral areas involved in emotional reactions are activated during the exposure to artworks.

Requiem
for
HỒ
Chí
Minh
- Concretelectronic
Liturgy -

[duracion 1:22:19] all rights reserved

+

"´When the prison doors are opened,
the real Dragon will fly out.´"

Melgaço is a non-partisan man. His spirit is anarchic enough to not allow himself to be hostage of ideologies - whatever. The Requiem dedicated to Minh is unrelated to communism or nationalism, but with a deep admiration for the historical poetic Personality.

´For most of his tenure as President of North Vietnam, Hô Chi Minh lived in a modest stilt house behind the grandiose Presidential Palace in Hanoi. Painful memories of French rule were too fresh in the

Vietnamese people's minds; the French Governors General who lived in the Palace were among some of the most hated people in Vietnam, and one might imagine that Uncle Ho - customarily called this way by the population - was not eager to follow in their footsteps.

A visit to the northwest of the country in 1958 inspired Ho to commission a traditional stilt house for his personal use. When the Army architect submitted his plans to Ho, the leader requested that the toilet included in the design be removed, as it was too much of a departure from the traditional stilt house design. Two small rooms, no toilet. The President of North Vietnam moved into the small house on May 17, 1958, and lived there until his death in 1969.'

The Composer has revealed in testimony that this story was the starting point for the Liturgical Tribute. Interesting choice of electronic and concrete music to give substance to an artistic creation focused on transubstantiation! Through sparse mists incensing Karlheinz Stockhausen and Pierre Henry, perhaps. However, I have no doubt, Melgaço never will dialogue with possible influences through what we consider conventional, predictable, obedient. Seems already proven, never imitator or even disciple - as is common to many current composers and instrumentalists. In this or any other Work. The important thing is to observe with Spiritual Family he belongs. So we enter the best way possible in his fluids mazes...

A relevant remark to the neophytes:
this music is not geared to mere
entertainment, obviously - the height
of truism. It isn't in the niche of
soundtracks, as can confuse the
unwary. We're on the possibilities of
the contemporary sound that
occupies the apex of History and also
before a sense of aesthetic
timelessness typical of Melgaço.
Music on your visceral state
magnetizing silences, noises,
harmonies, ambiences, atmospheres,
sonic landscapes, intensities,
magnitudes, obscure meanderings,
enlightened developments and an
indescribable range which is the
current Human transcultural
expression. Simultaneously,
transcendent music but in libertarian
sense, cultivating freedom and flow
of the Human spirit.

‘The Human spirit is a component of human philosophy, psychology, art, and knowledge - the spiritual or mental part of humanity. While the term can be used with the same meaning as ‘human soul’, human spirit is sometimes used to refer to the impersonal, universal or higher component of human nature in contrast to soul or psyche which can refer to the ego or lower element.

The human spirit includes our intellect, emotions, fears, passions, and creativity. In the models of Daniel A. Helminiak and Bernard Lonergan, Human spirit is considered to be the mental functions of awareness, insight, understanding, judgement and other reasoning powers. It is distinguished from the separate component of psyche which comprises the entities of emotion,

images, memory and personality.
John Teske views human spirit as a
social construct representing the
qualities of purpose and meaning
which transcend
the individual human.'

Somewhat supported by concepts of
Jean Paul Sartre, 'when the for-
itself grasps the other in the others
world, and grasps the subjectivity
that the other has, it is referred to
as transcending-transcendence.' I
suppose, this is the genesis of
Requiem pour Hô Chi Minh -
Concrètelectronique Liturgie.

'... and went to the country of the
Nine Springs.' " (Pablo S. Paz;
Argentinean musicologist)

"M y s t e r i u m T r e m e n d u m.

Numinous homage to Hô Chi Minh!
‘Numinous’ - taken from the Latin
‘numen’, and used by some to
describe the power or presence or
realisation of a divinity. The word
was popularised in the early 20th
century by the German theologian
Rudolf Otto in his influential book *Das
Heilige* (1917; translated into English
as *The Idea of the Holy*, 1923).
According to Otto, the numinous
experience has in addition to the
tremendum, which is the tendency to
invoke fear and trembling, a quality
of fascinans, the tendency to attract,
fascinate and compel. The numinous
experience also has a personal
quality, in that the person feels to be
in communion with a wholly Other.
It’s a perfect way to describe the
content of this immeasurable
Requiem. Reassuringly teleological,

sublime sound spectra rising in
melgacian Sacré Oeuvre. Celui qui
éclaire..." (Caio Campbell; Anglo-
Brazilian semilogist and musician)

&

I - His name has the following
meaning

' B r i n g e r O f L i g h t '

but was not a real name. He took this
name around the time of the August
Revolution in 1945. His name was
Nguyễn Sinh Côn when he was born.
At age ten, he changed his name to
Nguyễn Tất Thành, according to
Confucian tradition. He would later
use many pseudonyms. His most
famous name was probably Nguyễn
Ái Quốc meaning 'Nguyễn (by far the

most common Vietnamese last name)
who loves his country'.

II - HỒ Chí Minh (1890 – 1969) was a Vietnamese Communist revolutionary leader who was prime minister (1945–1955) and president (1945–1969) of the Democratic Republic of Vietnam (North Vietnam). He was a key figure in the foundation of the Democratic Republic of Vietnam in 1945, as well as the People's Army of Vietnam (PAVN) and the Việt Cộng (NLF or VC) during the Vietnam War. He led the Việt Minh independence movement from 1941 onward, establishing the Communist-ruled Democratic Republic of Vietnam in 1945 and defeating the French Union in 1954 at the battle of Điện Biên Phủ. He officially stepped down from power in 1965 due to health

problems, but remained a highly visible figurehead and inspiration for those Vietnamese fighting for his cause—a united, communist Vietnam—until his death. After the war, Saigon, the former capital of the Republic of Vietnam, was renamed **HỒ Chí Minh City**.

το τραγούδι
των σειρήνων
(The
Sirens
Song)

- Seven
Gymnopédies -

[duration 42:19] all rights reserved

+

"Along the stylistic history of the Composer, 'ΤΟ ΤΡΑΓΟΥΔΙ ΤΩΝ ΣΕΙΡΗΝΩΝ' is - as the title ratifies - a creation abysmally steeped in Greek mythology. Evoke mermaids, their voices, songs (female spectra)...as well as interprets the Odyssey - Ulysses, Homer et cetera (male spectra). There are all melgacian glossary covering East and West and also his peculiar way of sound mixing. Otacílio used a small choir and in sound engineering, he multiplied the voices at will. The element that most caught my attention was the artfulness, the skill with which really translated

mythology (his exciting and intriguing own mythology) in a musical form. What is contained in his ‘Songs (and songs of the Sirens)’ can not be labeled; and boldly extrapolating:

1 - Sometimes I believe that his Sound does not sound...human! What do I mean? The creator escapes the stereotypes, the references, the predictability and points to a divergent direction. If contemporary music has become, mostly, or repetitive or unimaginative or hostage-ready formulas, D.M. indicates a real and noticeable evolutionary sense for sound universe (and aesthetic and, finally, artistic in full scope). He’s not a mere servant of contemporary cacophony, his concoctions already extrapolate these boundaries: he

does Music and that's enough. 'Not human' because are enigmatic the fountains where he goes to seek inspiration, maybe. Because, even today - that we've heard just about everything - or nearly, there are still new in melgacian musical pieces and even firsts! Because seemed almost impossible to suppose that we could still be surprised and 'abducted' by compositional expressions (as calved by O.M.)! Yes, there is a certain mystery in his breeding, in his iconoclasm; independence; originality; ...even in his innermost personal life. He is a force of nature at the same time a walking incognito. In a silent way... Adverse to a world of celebrities and so fragmented in their growing vacuities; far from an artistic obsession for fame at any price; Otacílio Melgaço remains in

a silent way... Probably
for this reason:

2 - Listen to his
compositions...sounds like listening
Music for the first time! Probably
for this reason:

3 - After assimilate his phono-
edifications, never listened to music
as we heard before.

What else to say? Resuming the
panorama of this review: with
dissonance and consonance ´as two
sides of the same coin´; occasional
atonalities and minimalist passages;
inventive exploration of stochasticity;
propositions of harmonic landscapes
very particular; O.M. inserts both
electronic paraphernalia as
concrete; open dialogues with

several languages and dialects
stylistic - temporal and 'timeless';
using countless sound sources;
completely averse to ephemera;
antipode of fads or incestuous
cultural factions; preferring to be on
the sidelines rather than shackled to
masturbators in cahoots on duty; ...,
alongside Otacílio holding the helm of
this taming 'navis', we must throw
ourselves to the seven seas, the
seven 'ginopédias' ... The melgacian
Offspring are always a wonderful,
challenging and irresistible
'Οδύσσεια' and, thanks to him!,
from now - all we can be called by
'Odysseus'!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"Two meanings were adopted by

Melgaço:

I - already mentioned in Jean-Jacques Rousseau's Dictionnaire de Musique (Paris: Duchesne, 1775), where

G y m n o p é d i e

is described as ‘Air ou Nome sur lequel dansoient à nu les jeunes Lacédémoniennes’ (vol I, p. 376) [Ária ao som da qual dançavam nuas as moças lacedemônias(!)];

II - Greek origin and context, ‘Chants accompanying gymnastic exercises.’

Melgaço certainly brings to light exercises but sensory, perceptual, emotional, intellectual (...) and even spiritual.

(Inevitably, his endless fascination for Erik Satie must have influenced.)

Here - We are transported to other
worlds; i - whether on their
mythological submersible mysteries
and dangers and enchantments; ii -
plurally are the Greeks in their
ceremonies, festivities, dancing,
nakedness, ..., warmongering.

Above all we launched an inescapable
sonic sea that is unspeakable,
unpronounceable...because (apart
from working with a small choir -
members of his Ensemble - and then
establish the extent necessary
manipulating his sound engineering -
still an active part of his
compositional vein):

Mr. Melgaço
invented
the
languages

sung
in
his
phonograph
album!

The only exception is a poem in
ancient Greek.

So remember a song from Brazilian
Dorival Caymmi - perhaps the most
Greek of all the minstrels from the
same country of Melgaço:

‘It is sweet to die at sea In the green
waves of the sea It is sweet to die at
sea In the green waves of the sea.

The night that he didn't come back
was... Was a sadness for me The
sailboat returned alone It was a sad
night for me.

The sailboat sailed at night did not
return at dawn The mermaid of the
sea took away the handsome sailor.

In the green waves of the sea, my
dear, He went to drown himself
He made his groom's bed in the lap of
Iemanjá.'

Iemanjá is the goddess of the sea
(through certain belief of african-
Brazilian culture.) Now, hearing to
the melgacian voices, listening ὁ
τραγούδι των σειρήνων - 7
G i n o p é d i a s -', we are all, in
accordance to the review of Caio
Campbell, oceanic Gods!
Metamorphosed Ulysses, most
intrepid and devoured by myths.
Therefore, (more) eternal. Force
majeure, no more return to Ithaca!
Could Penelope apologize? Not wear

shrouds, palls. Ulysses will 'dress
the deep Waters', will 'coat your
skin with the Songs of the Sirens' ...
If we all can be called - facing this
seven times masterpiece -
'Ulysses'; Mr. Melgaço must
urgently be nicknamed: 'Homer'.
Homer sweet (and ephifanic)
Homer." (Pablo S. Paz; Argentinean
musicologist)



I - The Gymnopédies, published in
Paris starting in 1888, are three
piano compositions written by French
composer and pianist Erik Satie.

II - These short, atmospheric pieces
are written in 3/4 time, with each
sharing a common theme and
structure. Collectively, the

Gymnopédies are regarded as an important precursor to modern ambient music — gentle yet somewhat eccentric pieces which, when composed, defied the classical tradition. For instance, the first few bars of Gymnopédie No. 1 consist of an alternating progression of two major seventh chords, the first on the subdominant, G, and the second on the tonic, D. The melodies of the pieces use deliberate, but mild, dissonances against the harmony, producing a piquant, melancholy effect that matches the performance instructions, which are to play each piece "painfully", "sadly" or "gravely". From the second half of the 20th century on, the Gymnopédies were often erroneously described as part of Satie's body of furniture music, perhaps because of

John Cage's interpretation of them.

III - The work was possibly based upon the poetry of J. P. Contamine de Latour (1867–1926), who wrote *Les Antiques* ("The Ancients"), a poem containing these lines:

Oblique et coupant l'ombre un
torrent éclatant Ruisselait en flots
d'or sur la dalle polie Où les atomes
d'ambre au feu se miroitant Mêlaient
leur sarabande à la gymnopédie
Slanting and shadow-cutting a
flickering eddy Trickled in gusts of
gold on the shiny flagstone Where the
atoms of amber in the fire mirroring
themselves Mingled their sarabande
with the gymnopaedia.
Satie claimed they were inspired by
reading Gustave Flaubert's novel
Salammbô. (Orledge, p. 207)

The exact connotation intended by Contamine in using the Greek word **gymnopédie** remains uncertain. Among the possibilities are:

dance – probably, as he mentions it alongside another dance, the saraband(e);

antiquity – supposedly, given the title of the poem. This however does not yet give a clear picture of how antiquity was perceived in late 19th-century France (see below);

nudity – maybe, although words like "gymnastique" (gymnastics) and "gymnase" (gymnasium) based on the same Greek word for nudity (γυμνός – "gymnos") were common in those days, but had lost any reference to nudity; in Sparta,

when much of schoolwork was physical training, the youths were typically nude. It seems clear that -ped refers to children (paed). As suggested below, a dance or parade by children from the gymnasium seems a reasonable interpretation.

warfare (as in Ancient Greece the word indicated a war dance) – probably not; little war-like intent is apparent in the poem;

religious ceremony/festivity (which was the context of the Ancient gymnopaedia) – probably neither; there seems to be no allusion made to them in the poem.

Gymnopédie also appears as an infrequently used word in 19th century France, to the point it might

have been perceived as a neologism by many. It was, however, already mentioned in Jean-Jacques Rousseau's *Dictionnaire de Musique* (Paris: Duchesne, 1775), where *Gymnopédie* is described as "Air ou Nome sur lequel dansoient à nu les jeunes Lacédémoniennes" (vol 1, p. 376).

All this might indicate that Satie and Contamine chose the word *gymnopédie* perhaps rather for its intangible exoticism, than for connotations of which they were probably hardly aware themselves.

IV - Satie apparently used the word "gymnopédiste" (*gymnopaedist*), before having written a note of his later famous *gymnopédies*. The anecdote of Satie introducing

himself as a "gymnopaedist" in December 1887 runs as follows: the first time Satie visited the Chat Noir cabaret, he was introduced to its director, Rodolphe Salis, famous for serving sharp comments. Being coerced to mention his profession, Satie, lacking any recognisable professional occupation, presented himself as a "gymnopaedist", supposedly in an attempt to outwit the director.

afreeka

[duration 48:21] all rights reserved

+

"AFRICA

In those primitive days of chaos
When Creator dissatisfied
With His own self
Was destroying time and again
His creation
On a day when He shook His head
Time and again with impatience
From eastern hemisphere's bosom
Terrible arms of sea snatched
you away
Africa
Imprisoning you in dense deep
Watchful eyes of vegetation
In private hall of frugal light

There in solitary leisure

You gathered mysteries
impenetrable
Acquainting self with code-words of
Earth, water and the blue azure
Magic of nature hidden beyond sight
Sparking sacred hymns in your
sub-conscious

Mocking the tremendous
In guise of the monstrous
Wanting to defeat doubt
Growing violent
With grace of the formidable
In tumultuous battle drums of
Tandava

O umbrageous one
 Beneath veil of darkness
 Unknown was your humanity
 In perverted eyes of contempt

They came with iron chains

Claws sharper than your wolves
Came hordes of man-hunters
In pride, blinder than your sun
bereft woods

Barbaric greed of civilisation
Stood denuded in unashamed cruelty

Your wordless cries in mist
stricken forests,
Muddied your dust mingled with blood
and tears
Trampled with spiked boots of
demonic feet
Lumps of gruesome clay
Left eternal marks on your
insulted history

Across oceans
In that very moment
In each nook and corner
Ringing out were church bells

Morning and evening
In name of the kind Lord
Playing were kids in mother's laps
Sung in ballads of bard
Worshipful prayer of Beauty

Today in western horizons
In eventide choked with rainstorms
When animals come out
of hidden lairs
Announce end of day
with ominous wails
Come epoch-making poet
In last light of imminent dusk
Come forth and stand at the door
Of the woman violated
Amidst ferocious delirium
Say two words 'Forgive me'
Let those be the ultimate sacred
words of civilization. (Tagore)

...a f r e e k a could form a diptych

with OBLUZ.

melgacootacilio.bandcamp.com/album/o-b-l-u-z-a-brazilian-rhapsody-otac-lio-melga-o-duration-30-17

An African Suite alongside a Brazilian Rhapsody. Both presumably form the two sides of the same coin. Exception to passages with multiple strings in orchestral level, we are facing rhythmic cells and interventions of one instrument at a time.

Deal with aspects of folklore or original records of pristine cultures is a delicate choice. Always runs the risk that a caricature will be forged. In the history of music examples are countless. Think of the pseudo-Africanness of ‘Rapsodie nègre’ by Poulenc and his ‘Banana lou ito kous

kous / pota la ma Honoloulou'.
Ergo...

What I comment below was probably
the beginnings of
which further would guide
the Cunningham / Cage duo.
Cocteau once wrote: 'The dance
must not express anything!' He
meant that the dance should express
itself. Stravinsky embraced this
perspective and said the same about
music. For Igor, it would be the
summit of spontaneity.

I assure you that is exactly what
Melgaço reaches in these works. In
order to address a visceral subject,
is used as a working tool: the
viscerality own. In a f r e e k a, the
composer and instrumentalist wisely
gives up trying to instill in the mind

of listener: sounds portraying savannahs or steppes or lions and rhinos and hippos and tribes and all the stereotypical images available. So, among all the possible multiplicity - since genuine, is the music expressing itself; is 'Mother Africa' expressing herself; is Melgaço expressing himself. The structure of successive duos seem perfect. With the objective of seeking the quintessential act of expressing 'the thing itself' - duos are limpid, unambiguous. And it's always exciting to come across African percussions twinned to flute, soprano saxophone, guitar...and also (listening the 'Fantasies') sitar, ukulele, shamisen. The always unexpected melgacian glossary. New coloraturas. New timbre plurality. If we observe macrocosmically, practically there is

a 'sound-color-harmony'. Even -
raising our abstract perception -
'sound-color-melody'. Or, I
introduce a new term
as a suggestion:
'Klangfarbenmelgacianism'.

Rhythmic presence is irresistible -
inevitably - and so O.M. proposes a
'trance state', I presume. He
weaves a sonic carpet that provides
such intent. I think worth noting since
the seal of traditional beats until
surprising modern uses. Listen
passages of the third track. There,
Melgaço is equivalent to the best djs
if we observe his 'poly-timbristic-
rhythmic' adventures!
Generally Otacílio deconstructs the
melody (sometimes annihilating it or
usually) hiding it harmonically. In
some ways, I could mention the

concept of Harmolodics. Not exactly
what he does - as a rigid doctrine -
but there are some parallels.

Harmolodics is
the musical philosophy and
compositional/improvisational
method of jazz saxophonist Ornette
Coleman. It is therefore associated
primarily with the jazz avant-garde
and the free jazz movement, although
its implications extend beyond these
limits. Coleman defines harmolodics
as ‘the use of the physical and the
mental of one's own logic made into
an expression of sound to bring
about the musical sensation of
unison executed by a single person
or with a group.’ Applied to the
particulars of music, this means that
‘harmony, melody, speed, rhythm,
time and phrases all have equal

position in the results that come
from the placing and
spacing of ideas.'

Harmolodics seeks to free musical compositions from any tonal center, allowing harmonic progression independent of traditional European notions of tension and release (see: atonality). Harmolodics may loosely be defined as an expression of music in which harmony, movement of sound, and melody all share the same value. The general effect is that music achieves an immediately open expression, without being constrained by tonal limitations, rhythmic pre-determination, or harmonic rules.

O.M. takes the melody for the harmonic uterus - act that nullifies predictable hierarchies. There is a

physical (and metaphysical?)
character of unison in the
compositions. This criterion became
part of melgacian identity,
without a doubt.

The sound carpet gains the same
importance that such 'house of
sonic mirrors'. I could call - a 'H-a-
r-m-e-l-o-d-i-c' house. And so, this
phenomenon of purposeful
architectural Condensing reaches
unusual corporeality, maturity,
cohesion and fertility. (I confess a
particular experience. In 'Awethu!',
when the strings come - I was taken
by storm...by a rapture that is
untranslatable! Otacílio Melgaço and
his 'punti luminosi'!)

In summary, a f r e e k a - a Black
Odyssey toward the heart of the
most authentic, spontaneous

expression itself." (Pablo S. Paz;
Argentinean musicologist)

"We are living the ultimate months of 2014. It does not seem coincidental. When part of Africa suffers woefully under the clutches of the Ebola virus, Melgaço brings out such work. The Continent still forgotten. Only remembered when presents a threat to the rest of the planet, or is it overkill? I'm talking about a 'deep Africa' - ubiquitous, one way or another. Starting from the most deplorable neighborhoods of Pretoria until the extreme penury of Serra Leoa. By the way, Serra Leoa is a typical example. Infant mortality is among the highest. One of the poorest countries in the world with tremendous inequality in income distribution...despite being rich in

minerals, such as diamond, iron,
platinum, bauxite and rutile.

a f r e e k a

There are two serious and deafening
puns in the title.

On behalf of a free Africa.
‘Freedom’ from what? I will give two
answers among several possible: 1-
Shameful treatment that the rest of
the world usually takes about (with
or without epidemics). I do not mean
occasional and minimal humanitarian
aid but I am referring to conjunctural
proportions. Or there’s deliberate
alienation and ‘eyes wide shut’ or
heinous attempt to profit from the
advent of wars and internal conflicts.
Besides indiscriminate exploitation
of natural resources etc.;

2- Machiavellian exploitation by few Africans themselves who - stretching for decades and decades - hold the power tyrannically - cruel and corrupt - over the colossal general population. In the latest survey were cited about fifteen authoritarian governments across the continent! Sorry but use the terms 'authoritarian governments' would be euphemism.

The other side of the coin. Fortunately. Ovation for the youth of Burkina Faso and how was the great achievement of the power transition. So 'a-f-r-e-e-k-a!' for them! And I couldn't help saying, hopefully armed forces of that country do not take the opportunity to establish a military dictatorship. So 'a-f-r-e-e-k-a!' also for Tunisia!

Recently a state ruled by religious
laws was defeated in free elections.
Therefore, let us raise our voices -
and hopefully not be too utopian as I
write this - in support of a
progressive African spring!

a f r e e k a, the work, seems to me a
cry of call and response:
A m a n d l a!
A w e t h u!

The second pun, inextricably linked to
the first, takes us to ancient Egypt.

see also
melgacootacilio.bandcamp.com/album/akhenaton-symphony-otac-lion-melga-o-duration-36-18

ˆ Ka was the Egyptian concept of vital
essence, that which distinguishes the

difference between a living and a dead person, with death occurring when the Ka left the body. This resembles the concept of spirit in other religions. In art the Ka was portrayed in several ways: a person identical to the person whom it was associated with, as a shadowy figure, as a person with two upraised arms on his head. The hieroglyph for the Ka was the shoulders and arms with the arms bent upwards at the elbow.'

A F r e e K a: a free vital essence; a
free spirit!
On behalf of an increasingly
free spirit.

{In my travels over the Internet,
coincidentally I came across a
particular virtual page. I read the
following arguments in Amy

Sundberg's Blog:

Here's my definition of what it means
to be a free spirit:

- A free spirit isn't generally swayed by arguments of what one is 'supposed' to do. He tends to avoid, ignore, or become upset by people who are judgmental or controlling;
- A free spirit thinks for himself, observing and collecting data in order to form his own opinions;
- A free spirit does what he thinks is right, not what everyone else tells him is right. He puts a high value on free choice;
- A free spirit often has his own unique vision of life and the world;
- A free spirit has the courage to test life's boundaries and limits, and to try things that other people think are impossible, unimportant, or

impractical. (These other people are
often wrong.);

- A free spirit cares about getting to
know both himself and
the world around him.}

Much more than a nonconformist, a
free spirit not allow himself to be
lobotomized by (if are impositions;
reactionary and anachronistic rules;
dictatorial domain forms) familiar or
social or religious or political or
marketing or aesthetic...conventions.
Not even by fads or indoctrinations...
And rightfully fight for the right to be

who he is, the **free spirit** has
inextricable altruism. It should be a
right for him, should be for everyone.

Therefore Ka could also be seen as
the conscience or guide of each
individual, urging kindness, quietude,
honor and compassion.

a f r e e k a, the melgacian work, is
essentially a life-giving work!
A vital expression!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

8

I - The ancient Egyptians believed
that a human soul was made up of
five parts: the Ren, the Ba, the KA,
the Sheut, and the Ib. In addition to
these components of the soul there
was the human body (called the ha,
occasionally a plural haw, meaning
approximately sum of bodily parts).
The other souls were aakhu, khaibut,
and khat.

II - The Egyptians believed that
Khnum created the bodies of children
on a potter's wheel and inserted

them into their mothers' bodies. Depending on the region, Egyptians believed that Heket or Meskhenet was the creator of each person's Ka, breathing it into them at the instant of their birth as the part of their soul that made them be alive.

III - The Egyptians also believed that the Ka was sustained through food and drink. For this reason food and drink offerings were presented to the dead, although it was the *kau* within the offerings that was consumed, not the physical aspect. The Ka was often represented in Egyptian iconography as a second image of the king, leading earlier works to attempt to translate Ka as double.

IV - Ronald Radano suggests that

Coleman's concepts of harmonic unison and harmolodics were influenced by Pierre Boulez's theory of aleatory while Gunther Schuller suggests that harmolodics is based on the superimposition of the same or similar phrases, thus creating polytonality and heterophony.

Bodas
Del
Amor
Oscuro
- A
Spanish
In
The
Works -

[duration 33:09] all rights reserved

+

"~ Esta luz, este fuego que devora.
Este paisaje gris que me rodea.
Este dolor por una sola idea.
Esta angustia de cielo, mundo y hora.

Este llanto de sangre que decora
lira sin pulso ya, lúbrica tea.
Este peso del mar
que me golpea.
Este alacrán que
por mi pecho mora.

Son guirnalda de amor,
cama de herido,
donde sin sueño, sueño tu presencia
entre las ruinas de mi pecho hundido.

Y aunque busco la cumbre

de prudência me da tu corazón valle
tendido con cicuta y pasión
de amarga ciencia.´

Lorca and his Blood Wedding. Lorca
and his Sonnets of Dark Love.
One of the most faithful Portrait of a
complex and extremely Spain.

Otacílio Melgaço embraces the past
and the future when musically
invokes echoes of Spanish bygone
eras and simultaneously points to
mixtures of sound styles,
instruments, ...unusual aesthetic
glances.

If Spain is passionate, owns a
peculiar virility that is independent of
genres - if we take into account the
´bailaoras´ and the ´toreadores´ -
for example; if is a country that goes

from one vertex to another; epic and sensual; intense and coloric; proud of his valiant profile and captive of a fierce religiosity; ...; we will find these and many others fascinating ribs connected to a Hispanic backbone that O.M. now brings to us like an Offering under his universal (and here especially exciting) sonic syntax." (Pablo S. Paz; Argentinean musicologist)

"Five Sketches of Spain by Melgaço. Amid a maze of mirrors in which we see reflected the foreheads of García Lorca, de Falla, Joaquín Rodrigo, Bizet, ..., Gil Evans, Miles Davis...indeed is the face of Otacílio that targets us.

Post Scriptum (or Scritpun?) - 'A Spaniard in the Works' is a book

from 1965 by John Lennon. The book consists of nonsensical stories (undoubtedly, one way or another, linked to James Joyce) and drawings similar to the style of his previous book, 1964's *In His Own Write*. The name is a pun on the expression 'a spanner in the works'. Certainly the subtitle of the Melgaço's recording *Piece* is a double pun! (In an immediate reading, Otacílio becomes a Spaniard, ...above all: a Spanish and thereby engages in such works. Body and soul completely dipped). But continuing on conjectures... Private ruminations. If I am led to add two words taking Lennon as starting point [Spa(i)n + Yard]; starting from Melgaço, I would reach Spa(i)n + (W)ish. Still is an almost delirious quite interesting, I think.

Do not forget: 'I am he as you are he
as you are me and we are all
together' ...isn't it? Make a wish!"
(Caio Campbell; Anglo-Brazilian
semiologist and musician)



I - Manuel de Falla y Matheu (1876 –
1946) was a Spanish composer. With
Isaac Albéniz and Enrique Granados
he is one of Spain's most important
musicians of the first half of the 20th
century. His image was on Spain's
1970 100-pesetas banknote.

II - Joaquín Rodrigo Vidre, 1st
Marquis of the Gardens of Aranjuez
(1901 – 1999), commonly known as
Joaquín Rodrigo, was a Spanish
composer and a virtuoso pianist.
Rodrigo's music is among the most

popular music of the twentieth century. In particular, his *Concierto de Aranjuez* is considered one of the pinnacles of the Spanish music and of the guitar concerto repertoire.

III - Federico del Sagrado Corazón de Jesús García Lorca, known as Federico García Lorca (1898 – 1936) was a Spanish poet, playwright, and theatre director.

IV - The music of Spain has a long history and has played an important part in the development of western music and has been a particularly strong influence upon Latin American music. Outside of Spain, the country is often associated with traditional styles such as flamenco and classical guitar but Spanish music is in fact diverse, reflecting the large

differences in traditional music and dance across its regions. For example, flamenco is a style of the south of the country, whereas the music in the north-western regions are centered on bagpipes. Spain played a notable role in the history of western classical music, particularly from the 15th to the 17th centuries; from composers like Tomás Luis de Victoria, the zarzuela of Spanish opera, the ballet of Manuel de Falla, to the classical guitar music of Pepe Romero.

V - Georges Bizet (1838 – 1875), registered at birth as Alexandre César Léopold Bizet, was a French composer of the romantic era. Best known for his operas in a career cut short by his early death, Bizet achieved few successes before his

final work, *Carmen*, which has become one of the most popular and frequently performed works in the entire opera repertoire.

VI - Miles Dewey Davis III (1926 – 1991) was an American jazz musician, trumpeter, bandleader, and composer. Widely considered one of the most influential musicians of the 20th century, Miles Davis was, together with his musical groups, at the forefront of several major developments in jazz music, including bebop, cool jazz, hard bop, modal jazz, and jazz fusion.

VII - Ian Ernest Gilmore "Gil" Evans (1912 – 1988) was a Canadian jazz pianist, arranger, composer and bandleader. He played an important role in the development of cool jazz,

modal jazz, free jazz and jazz fusion,
and collaborated extensively with
Miles Davis.

S e r e n d i p i t y

o r

I n
P r a i s e
O f
S l e e p

[duration 1:26:25] all rights reserved

+

"Otacílio Melgaço gathers three distinct themes in this work. However (unexpectedly?) finds a surprising link between the supposed tripod.

1- Is There Such a Thing as a Planet Sound?

This all started when the Voyager 2 spacecraft swept past Jupiter, Saturn and Uranus in the early 90s.

The tiny probe picked up electromagnetic disturbances and charged particle fluxes, not actual sound. (This, of course makes sense, because sound waves can't travel through the vacuum of space.) More

specifically, charged particles (either bounding off the planets from the Sun, or produced by the planets themselves) travel in the space around the planets, usually kept in check by their large magnetospheres. Also, radio waves (again either reflected waves, or produced by processes on the planets themselves) can become trapped by the immense strength of a planet's magnetic field. It is these electromagnetic waves and charged particles that were measured by the probe. The data was then sent back to Earth for analysis. While none of the measurements themselves were sound waves, many of the electromagnetic wave and particle oscillation frequencies could be translated into sound. This may sound complicated, but you have

devices that you use every day that do exactly the same thing.

You radio, for instance, takes the radio waves (which are simply long wavelength electromagnetic - light - waves) and converts them into sound. You've probably also heard the 'buzzing' of electricity. What you are hearing is the charged particles bouncing around and interacting with their surrounds. The pitch of the buzz is related to the vibrational frequency of the particles. So all NASA had to do was to take these data points accumulated by the Voyager probe and convert them into sound waves.

Each planet does have their own unique 'song'. Since each planet will have different frequencies (because

of having different amounts of charged particles flying around and because of the various magnetic field strengths in our solar system) each planet sound will be different. (John P. Millis, Ph.D)

2- Serendipity

An unsought, unintended, and/or unexpected, but fortunate, discovery and/or learning **experience** that happens by accident.

3 - Who Sleeps? Jonathan Crary's ‘24/7’

Instead of focusing on labor, Crary takes sleep as a lens through which to consider economic and social transformations wrought by late 20th and early 21st century techno-

global capitalism. Offering a
genealogical account of the
reformatting of time from the
beginning of the Industrial Revolution
to the present, 24/7 is relentlessly
negative: sleep is the last
unleveraged form of human activity
and it is violently threatened by a
world in which the divisions between
night and day, between rest and
work, are disappearing due to
mutations in the experience of time
produced by unceasing digital
networks, new metrics for
productivity, and ever-expanding
forms of control and surveillance.
(Megan Heuer)

S e r e n d i p i t y O r I n P r a i s e O f S l e e p

Based on an interview I did with the composer and instrumentalist, I will try (in a compact way) offer interpretive sense of it. Obviously this is not a scientific postulate but something much more interesting: an artistic perspective - as it should be.

Melgaço takes off from the idea that Sleep is the last front that resists against the almost ubiquitous contemporary invasiveness mainly on tentacles on technological and ultra-capitalist.

Based on this assumption, for him Sleep would be the most fertile ground for Serendipity. Sleep and Dreaming.

Thus, O.M. seeks through music a means to offer representation to this hypothesis, and especially excite drowsiness as a fertile niche.

One possibility would be to conduct
sound interventions building on
electromagnetic wave and particle
oscillation frequencies collected and
translated by National Aeronautics
and Space Administration/EUA.

The source: our solar system.
Surely there would not be more
surprising and audible metaphor!
Raising our dream fields to outer
space and considering their sounds
as conduits of serendipity!
Behold the newest Surprise (is there
another definition?) perpetrated by
Melgaço.

We're on the double countdown, so.
For Sleep (assimilated the
theoretical stuff) and
Into Space (taking to the air from
melgacian sound pieces based on, we
literally could say, ´sidereal songs´).
Continuing the imaginative allegory -

and we are grateful to O.M.:
No more Ground Control to Us!" (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

{An essential introduction. With the
words, Dr. Tony Phillips (NASA);

- Scifi movies are sometimes
criticized when explosions in the void
make noise. As the old saying goes,
"in space, no one can hear you
scream." Without air there is no
sound.

But if that's true, what was space
physicist Don Gurnett talking about
when he stated at a NASA press
conference in Sept. 2013 that he had
heard "the sounds
of interstellar space?"
It turns out that space can make

music ... if you know how to listen.

Gurnett is the James Van Allen professor of physics at the University of Iowa and the principal investigator for the Plasma Wave Science instrument on Voyager 1. At the press conference, he played some plasma wave data for the audience. The sounds, he explained, were solid evidence that Voyager 1 had left the heliosphere.

The heliosphere is a vast bubble of magnetism that surrounds the sun and planets. It is, essentially, the sun's magnetic field inflated to enormous proportions by the solar wind. Inside the heliosphere is "home." Outside lies interstellar space, the realm of the stars. For decades, researchers have been

on the edge of their seats, waiting for the Voyager probes to leave. Ironically, it took almost a year for NASA to realize the breakthrough had occurred. The reason is due to the slow cadence of transmissions from the distant spacecraft. Data stored on old-fashioned tape recorders are played back at three to six month intervals. Then it takes more time to process the readings.

Gurnett recalls the thrill of discovery when some months-old data from the Plasma Wave Instrument reached his desk in the summer of 2013. The distant tones were conclusive: "Voyager 1 had made the crossing."

Strictly speaking, the plasma wave instrument does not detect sound. Instead it senses waves of electrons

in the ionized gas or "plasma" that Voyager travels through. No human ear could hear these plasma waves. Nevertheless, because they occur at audio frequencies, between a few hundred and a few thousand hertz, "we can play the data through a loudspeaker and listen," says Gurnett. "The pitch and frequency tell us about the density of gas surrounding the spacecraft."

When Voyager 1 was inside the heliosphere, the tones were low, around 300 Hz, typical of plasma waves coursing through the rarified solar wind. Outside, the frequency jumped to a higher pitch, between 2 and 3 kHz, corresponding to denser gas in the interstellar medium. The transition music to Gurnett's ears. So far, Voyager 1 has recorded two

outbursts of "interstellar plasma music"--one in Oct-Nov. 2012 and a second in April-May 2013. Both were excited by bursts of solar activity.

"We need solar events to trigger plasma oscillations," says Gurnett.

The key players are CMEs, hot clouds of gas that blast into space when solar magnetic fields erupt. A typical CME takes 2 or 3 days to reach Earth, and a full year or more to reach Voyager. When a CME passes through the plasma, it excites oscillations akin to fingers strumming the strings on a guitar. Voyager's Plasma Wave Instrument listens ... and learns.

"We're in a totally unexplored region of space," says Gurnett. "I expect

some surprises out there."

In particular, Gurnett is hoping for plasma waves not excited by solar storms. He speculates that shock fronts from outside the solar system could be rippling through the interstellar medium. If so, they would excite new plasma waves that Voyager 1 will encounter as it plunges ever deeper into the realm of the stars.

The next "sounds" from out there could be surprising indeed.}

E c h o e s.

The next sounds are here!

And are even a pleasant surprise!
Create music and have as platform

‘electromagnetic wave and particle
oscillation frequencies
translated into sound’.

An instrument for a planet or star or
satellite. May be the cello, guitar,
organ, flute, harp, tympani, etc.
Incredibly ‘being superimposed on’
the sun, the earth, the moon, etc.

Besides being a supernatural
conception (ipsis litteris / verbatim),

how **Melgaço** got a perfect
combination throughout equalization,
temperament, balance ... is an
exquisite highlight! His compositions
and instrumentations not overwhelm
the basic sidereal waves. The
interface that he elaborates
is irreproachable!

It’s a surrealist work, based on a

thought at least captivating. And there's an interesting fact. Long ago, in the hope that intelligent life forms could access, the music of Bach was the first 'to be sent into space'.

Nothing more appropriate. Now, is Melgaço sonically making

Art

having as 'plainsong' - forgive my poetic license - the 'music coming from the sky'. Or - forgive my poetic license again - from heaven? When I hear this portentous masterpiece, I assert: both. Nothing really more appropriate.

Post Scriptum - Beyond the sky. Persevering figurative speech, if I think of 'heaven', would I consider - here - the Melgaço's music 'heavenly' or, in other words, 'angelic'?

‘Jeder Engel ist schrecklich!’ The
Duino Elegies. Rainer Maria Rilke.
‘Every angel is terrifying’. And here
and now - in the most
expansive, liberating,
challenging sense.

From Rilke to Luis Buñuel Portolés.
‘El ángel exterminador!’ Is O.M. a
contemporaneous ‘exterminating
Angel’? And now and here - in the
most challenging, liberating,
expansive sense.

Who, if I s-l-e-p-t, would hear me
among the hierarchies of angels?
Who, if I d-r-e-a-m-e-d, would hear
me among the hierarchies of angels?

Interstellar space apart, maybe we
already have the answer." (Pablo S.

Paz; Argentinean musicologist)

&

I - Serendipity means a "fortunate happenstance" or "pleasant surprise". It was coined by Horace Walpole in 1754. In a letter he wrote to a friend Walpole explained an unexpected discovery he had made by reference to a Persian fairy tale, The Three Princes of Serendip. The princes, he told his correspondent, were "always making discoveries, by accidents and sagacity, of things which they were not in quest of".

II - The Solar System comprises the Sun and the objects that orbit it, whether they orbit it directly or by orbiting other objects that orbit it directly. Of those objects that orbit

the Sun directly, the largest eight are the planets that form the planetary system around it, while the remainder are significantly smaller objects, such as dwarf planets and small Solar System bodies (SSSBs) such as comets and asteroids.

The Solar System formed 4.6 billion years ago from the gravitational collapse of a giant molecular cloud.

The vast majority of the system's mass is in the Sun, with most of the remaining mass contained in Jupiter.

The four smaller inner planets, Mercury, Venus, Earth and Mars, also called the terrestrial planets, are primarily composed of rock and metal. The four outer planets, called the gas giants, are substantially more massive than the terrestrials. The two largest, Jupiter and Saturn,

are composed mainly of hydrogen and helium; the two outermost planets, Uranus and Neptune, are composed largely of substances with relatively high melting points (compared with hydrogen and helium), called ices, such as water, ammonia and methane, and are often referred to separately as "ice giants". All planets have almost circular orbits that lie within a nearly flat disc called the ecliptic plane.

III - Discovered in 1930, Pluto was originally classified as the ninth planet from the Sun. Its status as a major planet fell into question following further study of it and the outer Solar System over the ensuing 75 years. Starting in 1977 with the discovery of the minor planet 2060 Chiron, numerous icy objects similar

to Pluto with eccentric orbits were found. The most notable of these was the scattered disc object Eris, discovered in 2005, which is 27% more massive than Pluto. The understanding that Pluto is only one of several large icy bodies in the outer Solar System prompted the International Astronomical Union (IAU) to define formally in 2006 what it means to be a "planet". This definition excluded Pluto and reclassified it as a member of the new "dwarf planet" category (and specifically as a plutoid).

Astronomers who oppose this decision hold that Pluto should have remained classified as a planet, and that other dwarf planets and even moons should be added to the roster of planets along with Pluto.

メタボリズム /
Metaborizumu
(Metabollsm)

- Pieces For
Vibraphone,
Voices
and
Broken Glass -

[duration 51:21] all rights reserved

+

"Some concepts may be valuable in
the hearing of an After-Light as
メタボリズム / Metaborizumu -
Pieces for Vibraphone, Voices and
Broken Glass. Thus, I can prove how
Melgaço is excitingly paradoxical.

After the bacchanal of post-
modernism (Melgaço also
participates in bacchanalia - keeping
the metaphor), the time has again
come for neo-minimalism, neo-
ascetism, neo-denial... In its general
musical usage,

p o s t m i n i m a l i s m

refers to works influenced by

minimal music, and it is generally categorized within the meta-genre art music. Writer Kyle Gann has employed the term more strictly to connote the style that flourished in the 1980s and 1990s and characterized by:

1. A steady pulse, usually continuing throughout a work or movement;
2. A diatonic pitch language, tonal in effect but avoiding traditional functional tonality;
3. General evenness of dynamics, without strong climaxes or nuanced emotionalism; and
4. Unlike minimalism, an avoidance of obvious or linear formal design.

Minimalist procedures such as additive and subtractive process are common in postminimalism, though usually in disguised form, and the

style has also shown a capacity for absorbing influences from world and popular music (Balinese gamelan, bluegrass, Jewish cantillation, and so on).´

1. Directly there is no such feature. But, I would say, in a ´suspended sound plan´, yes;
2. Nonexistent. However I ask the question: would it be possible to enact a certain ´minimalist spirit´ even not diatonic or under the dictatorship of tonality? The absorption of this work may give us the answer. And gives us;
3. Accordingly;
4. Despite incoherent complexity, we can still find peculiar linearity.

About the capacity for absorbing influences from world and popular

music, only the presence of Balinese breezes in メタボリズム already corroborates my analysis. There is melgacian heterodoxy but, at least for references of our possible interest, still flirting with concepts radicalized. Flirtations sometimes ratify stylistic languages; flirtations sometimes pervert. And move on. Develop, go beyond.

More.

H o l y M i n i m a l i s m .

‘Holy minimalism, mystic minimalism, spiritual minimalism, or sacred minimalism are terms used to describe the musical works of a number of late-twentieth-century composers of Western classical music. The compositions are

distinguished by a minimalist
compositional aesthetic and a
distinctly religious or mystical
subject focus.'

Despite also having aleatoric and
atonal elements (presences
contradictory to Holy
minimalism...yet...who can
despotically determine that a sound
expression to be considered sacred,
must not use aleatority or atonal
subtle/acupuncturist
paraphernalia?), who might argue
that this Metaborizumu is not
contemplative (or neo-contemplative,
if you prefer)? That is not incensed
with lyricism? That does not have a
certain mystical 'aura'? Do not have
an obvious structural simplification
however permeates Metaborizumu a
conductive line that is still in minimal

epicenter.

And more.

T o t a l i s m.

‘In music, totalism is a term for a style of art music that arose in the 1980s and 1990s as a developing response to minimalism — parallel to postminimalism, but generally among a slightly younger generation, born in the 1950s.

In the early 1980s, many young composers began writing music within the static confines of minimalism, but using greater rhythmic complexity, often with two or more tempos (or implied tempos) audible at once.’

Explicitly no rhythmic complexity, but

only if we think of pyrotechnics in
thunderous percussive instruments,
which is definitely not the case - not
the totalism nor

メタボリズム. It would

be a completely mistaken view of
‘explicitness’ and believe there is no
doubt about that. We speak of a
rhythmic complecity nakedness -
from the minimalist vocabulary.

Particularly, I would call
‘explicitness of implicitness’.
Implicitly (I witness what happens
inside the womb of the vibraphone)
we find complexity. In this case, the
composer's mission is to bring to
light the implicitness. In other words,
through introverted - intra
instrumentistic - perspective, all five
pieces r-e-v-e-a-l ‘implied tempos’
for all respective durations... So the
issue receives proper tailpiece.

Finally,

Neo-minimalism.

Neo-minimalism is a rather vaguely defined art style/movement of the late 20th, early 21st centuries. It is sometimes referred to as 'neo-geo', 'Neo-Conceptualism', 'Neo-Futurism', 'New Abstraction', 'Poptometry', 'Post-Abstractionism', 'Simulationism', and 'Smart Art'.

If we set out to relate the terms (whether originally related to the visual arts etc) up to the musical offspring in question, I do not think we would find difficult.

In conclusion, impossible not to mention that the choice of vibraphone, vocals and

broken glass - as well as
metaphorically fascinating - is
sonically impeccable! And if we focus
on the Japanese
architectural movement
メタボリズム, this parallel
becomes more captivating. The
audible spatiality grows in cycles;
hyperbolic paraboloid,
‘shinchintaisha’, ‘capsularidades
rizomáticas’ ...

Otacílio Melgaço works with all the
aforementioned diversity and more,
taking advantage of advanced and
anarchic modes (another paradox
for our collection). Thus we can
observe the interesting mechanism
by which there’s still cosmogonies.
Sought to reveal the
a-n-a-t-o-m-y of a cosmogony. Or,
in fact, the

m-e-t-a-b-o-l-i-s-m?" (Pablo S. Paz;
Argentinean musicologist)

"~ The group's manifesto *Metabolism: The Proposals for New Urbanism* was published at the World Design Conference. Two thousand copies of the 90 page book were printed and were sold for ¥500 by Kurokawa and Awazu at the entrance to the venue.

The manifesto opened with the following statement: ~ Metabolism is the name of the group, in which each member proposes further designs of our coming world through his concrete designs and illustrations.

We regard human society as a vital process - a continuous development from atom to nebula. The reason why we use such a biological word, metabolism, is that we believe design and technology should be a

denotation of human society. We are not going to accept metabolism as a natural process, but try to encourage active metabolic development of our society through our proposals.'

I suggest to readers the task of transposing the words above for the musical artistic context. That's what has made Otacílio Melgaço and so hear his **creation** gets a new dimensions... Between Architecture and Music (and the architecture contained in Music): a rare manifestation of the use of vibrating textures; organic phono design; 'major' and 'minor' structures in simultaneous layers; continuous renewal; expansion of Pieces regarded as a process of biological connotations; minimalist modules

organised into levels of
dissipated/fugitive looping; helix-
shaped megastructures floating
inside sonic cells; cylindrical
flexibility; modular units of the work
itself (with a short life span)
attached to structural compositional
framework (with a longer life span)
and so infinitely... A multi topical
dimensions.

‘Although utopian in their ideals, the
Metabolists were concerned with
improving the social structure of
society with their biologically
inspired architecture.’ And now,
doubly inspired music..." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

Also listen:

melgacootacilio.bandcamp.com/albu

m/maximinimalistic-otac-lío-melga-
o-duration-55-06

8

I - Metabolism was a post-war Japanese architectural movement that fused ideas about architectural megastructures with those of organic biological growth. It had its first international exposure during CIAM's 1959 meeting and its ideas were tentatively tested by students from Kenzo Tange's MIT studio.

During the preparation for the 1960 Tōkyō World Design Conference a group of talented young architects and designers, including Kiyonori Kikutake, Kisho Kurokawa and Fumihiko Maki prepared the publication of the Metabolism

manifesto. They were influenced by a wide variety of sources including Marxist theories and biological processes. Their manifesto was a series of four essays entitled: Ocean City, Space City, Towards Group Form, and Material and Man, and it also included designs for vast cities that floated on the oceans and plug-in capsule towers that could incorporate organic growth. Although the World Design Conference gave the Metabolists exposure on the international stage their ideas remained largely theoretical.

Some smaller, individual buildings that employed the principles of Metabolism were built and these included Tange's Yamanashi Press and Broadcaster Centre and Kurokawa's Nakagin Capsule Tower.

The greatest concentration of their work was to be found at the 1970 World Exposition in Osaka where Tange was responsible for **master planning** the whole site whilst Kikutake and Kurokawa designed pavilions. After the 1973 oil crisis, the Metabolists turned their attention away from Japan and toward Africa and the Middle East.

II - Neo-minimalism is an amorphous art movement of the late 20th and early 21st centuries. It has alternatively been called "neo-geometric" or "neo-geo" art. Other terms include: Neo-Conceptualism, Neo-Futurism, Neo-Op, Neo-Pop, New Abstraction, Poptometry, Post-Abstractionism, Simulationism, and Smart Art.

The aspects of "postmodern art" that have been described as neo-minimalism (and related terms) involve a general "reevaluation of earlier art forms." As its various titles indicate, the movement draws on earlier mid-to-late-20th century developments in Minimalist art, Abstract Expressionism and its offshoots, plus Pop Art, Op Art, and other threads of artistic development.

Contemporary artists who have been linked to the term, or who have been included in shows employing it, include Lorenzo Belenguer, Ashley Bickerton, Jerry Brown, David Burdeny, Catharine Burgess, Marjan Eggermont, Paul Kuhn, Eve Leader, Daniel Ong, Tanya Rusnak, Peter Schuyff, Laurel Smith, Christopher

Willard and Tim Zuck. The steel sculptures of Richard Serra have been described as "austere neo-Minimalism..."

Serenissima
Venexia

- Capriccio
Per
La
Dominante -

[duration 01:08:41] all rights
reserved

+

"Memory's images, once they are
fixed in words, are erased," Polo
said. "Perhaps I am afraid of losing
Venice all at once, if I speak of it, or
perhaps, speaking of other cities, I
have already lost it, little by little."
(Italo Calvino)

Speak no more. Now let's listen, let's
hear a city being musically,
capriciously played. Never to be lost.
Nowadays, Capriccio is applied to
works filled with amazing effects and
original methods. It's exactly what
you'll find in "Serenissima
Venexia" (title in Venetian

dialect).

A Piece filled with amazing effects
and original methods. It's exactly
what you'll find in 'Serenissima
Venexia' (title in Venetian dialect).

By the way, 'amazing effects and
original methods' you will find
throughout the creation of Mr.
Melgaço.

Over and over again, he plays with
great wisdom the ability to give
wings to our imagination. His wealth
of intricate sound overlaps, the
tendency to embark on an odyssey
without beginning and without
end...are challenging invitations.

Invitations to penetrate a
mythological city like La Dominante
(may be also an ingenious pun if you
think 'dominant' is a musical term);

invitations with the power to fascinate us by the intricacies that translate sonically La Serenissima - the city that belongs to the imagination of the composer and, from that, belongs more to us. In 'venexian' context, give wings or fins and gills to the imagination. The Sound Architecture that Otacílio bore is an amazing Portrait of his revered Vinegia because is endowed with spatial concretion and simultaneously throws in a nearly delusional abstractionism! Reminds me of Calvino's **Invisible Cities**. However...with the typical character of the mysterious polysemy that music has. (Carefully, some terms to take their veils...) Tones, microtones... O.M. uses intervals not found in the Western system of 12 equal intervals to the octave. Micro-

levels - the melgacian timbristic
eccentricity is overwhelming! His
rhythmicity is phantasmal, i.e.
involves and also calls us to many
other fields of movement
intensities...

Despite never exhausting the
possibilities - my words were
already enough, dear readers. Now
it's time to surrender to the
irreplaceable hearing. Capriciously..."
(Pablo S. Paz; Argentinean
musicologist)

"Why Venice?

I can assume several links between
this city and Melgaço.
The art, the mysteries, legends, the
carnival (and incomparable
enigmatic masks), La Fenice,

monumentality, architecture, luxury,
taste, style, design...

In Music, would highlight Nono,
MADERNA, Vivaldi, Albinoni,
Monteverdi... Moreover, if I take into
account Melgaço profile, there were
interesting historical characters like
Casanova, Marco Polo... All of them
without focusing on numerous
painters, writers, playwrights... A list
of names would be endless.

Creative fascination that the city
signaled for Shakespeare, Mann and
Pound - citing only three references
- are valuable tips...

ˆ The name (Venice) is connected
with the people known as the Veneti,
perhaps the same as the Eneti
(Ενετοί). The meaning of the word
is uncertain. Connections with the
Latin verb venire (to come) or venia

are fanciful. A connection with the Latin word *venetus*, meaning 'sea-blue', is possible.' To come. Sea-blue... Here are other clues.

'The Venetian state - the medieval Maritime Republic of Venice - was often popularly called the 'Republic of Music', and an anonymous Frenchman of the 17th century is said to have remarked that 'In every home, someone is playing a musical instrument or singing. There is music everywhere.' This sonic 'Deluge' also seems worthy of our attention to try to decipher the melgacian Capriccio. But will be through three poems - written by Alexander Alexandrovich Blok - that I'll try to summarize the magic and matrimonial ties between Otacílio and his honoree Queen of the

Adriatic (Floating City of Water,
Masks, Bridges and Canals):

V e n e z i a

Con lei me ne andavo nel mare,
con lei abbandonavo la sponda,
con lei me ne stavo lontano,
dimenticando i miei cari...

La rossa vela
nella verde lontananza!

La nera conteria
sul cupo scialle!

Torna dalla messa tenebrosa,
nel cuore non ha più sangue...
Cristo ormai stanco di portare
la croce...

L'adriatico amore-
mio ultimo amore-
perdona, perdona!

*

Un vento gelido dalla laguna.
Silenziosi feretri di gondole.
Stanotte io sono steso -infermo e
giovane-
accanto alla colonna del leone.

Con un canto di ghisa, sulla torre,
battono i giganti mezzanotte.
Nella laguna della luna annega
San Marco la sua adorna iconostàsi.

Nell'ombra della galleria ducale,
appena rischiarata dalla luna,
furtivamente passa Salomè,
recando la mia testa insanguinata.

Dorme la gente, i palazzi, i canali,
solo il passo slittante del fantasma,
solo la testa su quel piatto nero
guarda mesta la tenebra dintorno.

*

Si attenua l'ostinato fragore
della vita.

Si ritrae la marea delle inquietudini.
Ed un vento tra il velluto nero
canta della futura mia esistenza.

Forse mi desterò in un'altra patria,
magari in questa terra tenebrosa?
E a volte mi accadrà di sospirare
con la memoria questa vita in sogno?

Chi sarà a darmi la vita?
Il nipote di un doge,
un mercante,
un pescatore, o un prete
dividerà il suo letto nelle tenebre
future con la mia futura madre?

Forse affascinando il proprio udito
col soave canto di una veneziana,

il mio futuro padre fra gli accenti
di quel motivo già mi presagisce?

E non forse nel secolo venturo
a me bambino ordinerà la sorte
di schiudere le palpebre tremanti
accanto alla colonna del leone?

Madre, che cantano le àfone corde?
Forse tu stai già fantasticando
di proteggermi con un sacro scialle
dal vento e dalla laguna?

No! Ciò che esiste, che è esistito-
è vivo!
Visioni, fantasie, pensieri - indietro!
L'onda dell'alta marea che ritorna
li scaglia nella notte di velluto!'

What exists, what existed - is alive!
Visions, fantasies, thoughts - back!
The vibrational waves of capricious

high tide returns
throws US into the velvet melgacian
audible Light!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

8

I - A Capriccio or caprice
(sometimes plural: caprices, capri
or, in Italian, capricci), is a piece of
music, usually fairly free in form and
of a lively character. The typical
capriccio is one that is fast, intense,
and often virtuosic in nature.

The term has been applied in
disparate ways, covering works
using many different procedures and
forms, as well as a wide variety of
voices or instrumental forces. The
earliest occurrence of the term was
in 1561 by Jacquet de Berchem and
applied to a set of madrigals. In the

late 16th and early 17th centuries, it could refer to madrigals, music intended alternatively for voices or instruments, or for strictly instrumental pieces, especially keyboard compositions (Schwandt 2001).

II - Dialetto veneziano...

«[...] qual Sità ùnego albergo ai
giorni nostri de libertà, de gustisia,
de paxe, unego rifugio dei boni e soło
porto al qual, sbatue per ogni indove
da la tiranìa e da la guera, le pol
riparar a salute le nave dei ómeni
chei serca de far na vita tranquila:
Sità rica d'oro ma più de nominansa,
poténte de fòrse ma più de virtù,
sora saldi màrmari fondà ma sora
più sòlide bàxe de sivile concordia
ferma e imovile e, meglio che dal mar

dal qual la xé sinta, da la prudente
sapiensa dè fii soi diféxa e fata
segura» (Francesco Petrarca)

Coordinae
45°26'23"N 12°19'55"E

Venesia la gera la Capital de la
Serenissima Republica. Deso la xe el
Capoluogo del Vèneto, dopo l'anesion
a l'Italia del 1866. La ga pi de 270
000 àneme, 70 000 'nte le ixole e
200 000 su la tera ferma. Na volta la
gera ciamà Venexia (co la s tènara
de xe): par 'sto motivo qua deso tanti
i scrive ancor Venexia anca se ormai
i leze senpre "Venesia"
co s curta e dura.

III - Venice is a city in northeastern
Italy sited on a group of 118 small
islands separated by canals and

linked by bridges. It is located in the marshy Venetian Lagoon which stretches along the shoreline, between the mouths of the Po and the Piave Rivers. Venice is renowned for the beauty of its setting, its architecture and its artworks.

The name is derived from the ancient Veneti people who inhabited the region by the 10th century BC. The city historically was the capital of the Republic of Venice. Venice has been known as the "La Dominante", "Serenissima", "Queen of the Adriatic", "City of Water", "City of Masks", "City of Bridges", "The Floating City", and "City of Canals". Luigi Barzini described it in The New York Times as "undoubtedly the most beautiful city built by man". Venice has also been described by the Times

Online as being one of Europe's most romantic cities.

The Republic of Venice was a major maritime power during the Middle Ages and Renaissance, and a staging area for the Crusades and the Battle of Lepanto, as well as a very important center of commerce (especially silk, grain, and spice) and art in the 13th century up to the end of the 17th century. This made Venice a wealthy city throughout most of its history. It is also known for its several important artistic movements, especially the Renaissance period. Venice has played an important role in the history of symphonic and operatic music, and it is the birthplace of Antonio Vivaldi.

Ok
Ragas
Por
La
Komenco
De
Tempoj

[duracion 50:25] all rights reserved

+

"´ Ragas are prescribed for the particular time of a day or a season.´ Here, of an Era. While respecting the concept of Raga, Otacílio Melgaço could not forgo subvert it. Maximum effect! Some instances:

i- Compositionally arising accoutrements of strategic and timely atonality / multiple timbres linked to various cultures / overlays idiolects / canonical disruptions alongside traditional approaches / mixing process as an active part of the artistic confection (exerting unexpected transformations in the structure of Pieces)...are

occasionally used to provide openings quite interesting perceptual dimensions;

ii- ‘Separated by scales, lines of ascent and descent, transiliences, emphasized notes and registers, and intonations and ornaments’;
Technically there is the inclusion of Western elements - besides certain instruments, e.g. - which open new hearing perspectives. So there captivating intricacies of Far East and a plurality of identifying features of Western culture. Melody lines are interpenetrating and misty, vaporous; improvisations remain sui generis in harmonic uterus; sound-exoskeleton covering layers of endoskeletons...;

iii- Thematically the title (originally in

Esperanto) seems to me, with irony and creativity, a citation and tribute to ‘Quatuor pour la fin du temps’, also known as ‘Quartet for the End of Time’ by the French composer Olivier Messiaen.

Is valid the curious addendum. Messiaen was 31 years old when France entered World War II. He was captured by the German army in June 1940 and imprisoned in Stalag VIII-A, a prisoner-of-war camp in Görlitz, Germany (now Zgorzelec, Poland). While in transit to the camp, Messiaen showed the clarinetist Henri Akoka, also a prisoner, the sketches for what would become *Abîme des oiseaux*. Two other professional musicians, violinist Jean le Boulaire and cellist Étienne Pasquier, were among his fellow

prisoners, and after he managed to obtain some paper and a small pencil from a sympathetic Belgian guard (Carl-Albert Brüll, 1902-1989), Messiaen wrote a short trio for them; this piece developed into the Quatuor for the same trio with himself at the piano. The combination of instruments is unusual, but not without precedent: Walter Rabl had composed for it in 1896, as had Paul Hindemith in 1938. The quartet was premiered at the camp, outdoors and in the rain, on 15 January 1941. The musicians had decrepit instruments and an audience of about 400 fellow prisoners and guards. Messiaen later recalled: 'Never was I listened to with such rapt attention and comprehension.' Brüll provided paper and isolation for composing, and he also helped acquire the three

other instruments. By forging papers with a stamp made from a potato, Brüll even helped the performers to be liberated shortly after the performance. After the war, Brüll made a special trip to visit Messiaen, but was sent away and told the composer would not see him.

Only this event already demonstrates the polysemic richness of Melgaço in ownership! There would be countless interpretations from this reference.

There would be several other references, endless. Infinitely and literally an inspiring background.

Is worth remembering that Messiaen wrote in the Preface to the score that the work was inspired by text from the Book of **Revelation** (Rev 10:1–2, 5–7, King James Version):

‘And I saw another mighty angel
come down from heaven, clothed
with a cloud: and a rainbow was upon
his head, and his face was as it were
the sun, and his feet as pillars of fire
and he set his right foot upon the
sea, and his left foot on the earth.

And the angel which I saw stand upon
the sea and upon the earth lifted up
his hand to heaven, and swore by him
that liveth for ever and ever that
there should be time no longer: But in
the days of the voice of the seventh
angel, when he shall begin to sound,
the mystery of God
should be finished.’

Under the care of contemporary
composer and multi-instrumentalist
Melgaço, the mystery of Music should
be (r e) i n i t i a t e d!

And so, borderless. Para El (re)Inicio
De Los Tiempos between India and
Brazil; between America and Asia,
and so on...

And so humanistically, sensory -
emotional - mental - animic
intensities are deepened. And
ascended!" (Pablo S. Paz;
Argentinean musicologist)

"~ The Sanskrit word Rāga is defined
as 'the act of colouring or dyeing'
(the mind and mood/emotions in this
context) and therefore
metaphorically means 'any feeling or
passion especially love, affection,
sympathy, desire, interest,
motivation, joy, or delight.' Therefore,
the word is used in the literal sense
of 'the act of dyeing,' and also 'color,
hue, tint,' especially the color red in

the Sanskrit epics, and in the figurative sense of 'something that colors one's emotions.' A figurative sense of the word as 'passion, love, desire, delight' is also found in the Mahabharata. The term first occurs in a technical context in the Brihaddeshi (dated ca. 5th to 8th century), where it is described as 'a combination of tones which, with beautiful illuminating graces, pleases the people in general'. With mastery, Melgaço combines tones, shades, colors, prisms...making, I believe, an iridescent Work! If we put alongside Physics and Music, I would argue that Melgaço dilutes a rainbow in eight filaments of light. East and West after immeasurable artistic fusions - few precious, many other dubious - yet can find interpenetration of rare

beauty and inventiveness! 'Ok Ragas
Por La Komenco De Tempo' is
worthy of being enshrined as part of
the most significant creations of
these Crossovers." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

Following the thread of a same
melgacian hank,
You are also invited to enjoy
melgacootacilio.bandcamp.com/album/oca-otac-lio-melga-o-and-mahashiva-orchestra-otac-lio-melga-o-duration-1-16-11

&

I - Many Hindustani (North Indian)
rāgas are prescribed for the
particular time of a day or a season.
When performed at the suggested

time, the *rāga* has its maximum effect.

II - A raga (literally "colour, hue" but also "beauty, melody"; also spelled raag, raaga, ragam) is one of the melodic modes used in Indian classical music.

A raga uses a series of five or more musical notes upon which a melody is constructed. However, the way the notes are approached and rendered in musical phrases and the mood they convey are more important in defining a raga than the notes themselves. In the Indian musical tradition, *rāgas* are associated with different times of the day, or with seasons. Indian classical music is always set in a *rāga*. Non-classical music (...) sometimes use *rāgas* in their compositions.

Joep Bor of the Rotterdam Conservatory of Music defined Raga as "tonal framework for composition and improvisation." Nazir Jairazbhoy, chairman of UCLA's department of ethnomusicology, characterized ragas as separated by scale, line of ascent and descent, transilience, emphasized notes and register, and intonation and ornaments.

OBLUZ

- A

Brazilian
Rhapsody -

[duration 30:17] all rights reserved

Invented by Brazilian writer João
Guimarães Rosa, the word

‘OBLUZ’

means ‘Light that increases’, ‘Light
advancing’.

+

"Melgaço to Pay in the Backlands...

In a stupendous Work, O.M. merges
two strands of extremely skilled
mode:

1- Matrix rhythms of Brazilian culture
since the discovery of the country

and

2 - Interventions arising from
contemporary music.

A real thorough anthropological
study.

Worthy of the most captivating
sonoral ethnology.

From Indigenous roots to the vast
legacy of afro black culture as having
intervention elements propitiated by
the colonizers, ie, mostly Europeans
and accoutrements of Western music
(in contemporary face). The Third
‘bank of the river’ (a beautiful and
poetic and metaphysical metaphor) -
the Triad of Brazilian civilization is
present, amalgamated and
artistically is present in wonderful
synergy.

Therefore, Melgaço establishes
sophisticated layers on the basis of
visceral primal rhythms - as

sonorous cultural/religious
manifestation or purely rhythmicity:
Congado, Candomblé, Bumba meu
Boi, Lundu, Maracatu, Frevo, Baião,
Samba...are some of the matrices -
and vicinals - that give content to
this creation -. (I suggest that
listeners can surrender to the
rhythmic cells as a trance!) He goes
so far as coalesce beats of African
ritual drums and liturgical European
organ! African and European twinned
liturgies taken to the extreme!

In a way, the composer and
instrumentalist tells the History of
his country, Brazil, through a
Rhapsody (an Odyssey in mixtures of
ethnicities, cultural shares...) and
there would be a more appropriate
musical form for this ambitious
endeavor? Rhapsody is a

juxtaposition of scarce formal unity
of folk melodies and familiar themes.
Ergo - associated with improvisation
piece with core themes (in folk
inspiration). Melgacian Opus ´ that is
episodic yet integrated, free-flowing
in structure, featuring a range of
highly contrasted moods, colour and
tonality. An air of spontaneous
inspiration and a sense of
improvisation make it freer in form
than a set of variations´. And so
each sonic particle follows a saga
that makes us wander along a
country of continental proportions
(states, regions, paths...with
idiosyncratic characteristics). Yes,
ladies and gentlemen, we are faced
with a kind of Epic!

From a current perspective - in a
completely different context

chronologically as stylistic - we can compare this mission to the legacy of Villa-Lobos. Exuberant Brazilian musician who, along the career, made this merger with distinction: the folklore and classical music in the same mold. Perform the formal marriage between popular culture and scholarly requires skill, creativity, originality, inventiveness and a 'sonic jewelery'. Against caricature and against an undesirable 'cubist result'. Melgaço found an interesting point of balance. OBLUZ becomes a page of Brazilian History, more than a page: a (musical) score that can be instructively read, heard mainly...as a learning...besides facing our exciting fruition. Ave, Mr. Melgaço!" (Pablo S. Paz; Argentinean musicologist)

"'Light that increases', 'Light

advancing´. Both were born in the same state - Minas Gerais -, Otacílio turns to his mentor, Guimarães Rosa, aiming to flood with light the title of his Rhapsody. Word of phonetic features that hold our attention. Through the important aesthetic creations, the paths of music (in ways that are seen as a North) end up being filled with light, bright, brighter! OBLUZ is exemplary. Compass. A journey into a country. Into a complex culture. Toward ourselves!

Goethe's last words seem well-suited to close the life of an old ´ Sturm und Drang´ romantic. He thundered, ´Mehr Licht!´ (´More Light!´). In living brave new world, individuals - despite all the interconnecting means, increasingly individualized -

without any light...lasting less than
warholian fifteen minutes printed in
next 'selfie' - showing how there is
an existential emptying - myopic
visions focusing on the
obscurantist/isolationist
phantasmagoria of themselves...; for
a Humanity often blinded by abusive
and alienating egotism and
consumerism; Humanity enslaved to
a Technology that can be lobotomic
(compulsive 'technodictatorship')
and soulless (when aborts self-
knowledge and also m-u-t-u-a-l);
here's what O.M. offers through his
Art: more and more Light! An
antidote, an elixir, ..., an invitation for
us to know and respect each other
and more than that - have
admiration. Be facing each other in
the eyes (existences, stories, origins,
habits, expressions, particularities,

trends, desires, pleasures,
sufferings, destinations...) and not
through protective screens. I'm
referring to reciprocity, empathy,
...in sum...transcultural eclipse.

An Extraordinary Adventure Which
Befell Vladimir Mayakovksy In A
Summer Cottage. 'Always to shine,
to shine everywhere, to the very
deeps of the last days, to shine (...).
That is my motto - and the sun's!'

That is our solar motto, motto
continuous. If we can shine, if can we
have brightness: only together.
Obluzly... In the Light; in deLight.
'Mehr nicht!'" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

see also
melgacootacilio.bandcamp.com/albu

m/a-f-r-e-e-k-a-otac-lío-melga-o-
duration-48-21

8

I - The Brazilian population was formed by the inrush of Portuguese settlers and African, mostly Bantu and West African populations (such as the Yoruba, Ewe, and Fanti-Ashanti) slaves into a territory inhabited by various indigenous tribal populations, mainly Tupi, Guarani and Ge. In the late 19th and early 20th centuries, in what is known as Great Immigration, new groups arrived, mainly of Portuguese, Italian, Spanish and German origin, but also from Japan, the Middle East, and Eastern Europe.

II - João Guimarães Rosa (1908 –

1967) was a Brazilian novelist, one of the greatest novelists born in the 20th century. His best-known work is the novel 'Grande Sertão: Veredas' (translated as 'The Devil to Pay in the Backlands'). Some people consider this to be the Brazilian equivalent of 'Ulysses'.

III - The word "Rhapsody" is derived from the Greek rhapsōdos, a reciter of epic poetry, and came to be used in Europe by the 16th century as a designation for literary forms, not only epic poems, but also for collections of miscellaneous writings and, later, any extravagant expression of sentiment or feeling. In the 18th century, literary rhapsodies first became linked with music, as in Christian Friedrich Daniel Schubart's *Musicalische Rhapsodien* (1786), a

collection of songs with keyboard accompaniment, together with a few solo keyboard pieces (Rink 2001). The first solo piano compositions with the title, however, were Václav Jan Tomášek's fifteen Rhapsodies, the first of which appeared in 1810 (Randel 2003). Although vocal examples may be found as late as Brahms's Alto Rhapsody, op.53 (1869), in the 19th century the rhapsody had become primarily an instrumental form, first for the piano and then, in the second half of the century, a large-scale nationalistic orchestral "epic"—a fashion initiated by Franz Liszt (Rink 2001). Interest in Gypsy violin playing beginning in the mid-19th century led to a number of important pieces in that style, in particular by Liszt, Antonín Dvořák, George Enescu, Ernő Dohnányi, and

Béla Bartók, and in the early 20th century British composers exhibiting the influence of folksong composed a number of examples, including Ralph Vaughan Williams's three Norfolk Rhapsodies, George Butterworth's A Shropshire Lad, and Frederick Delius's Brigg Fair (which is subtitled "An English Rhapsody") (Thompson and Bellingham 2002).

IV - Heitor Villa-Lobos (1887 – 1959) was a Brazilian composer, described as "the single most significant creative figure in 20th-century Brazilian art music". Villa-Lobos has become the best-known and most significant Latin American composer to date. He wrote numerous orchestral, chamber, instrumental and vocal works. His music was influenced by both Brazilian folk

music and by stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian-pieces).

圖騰

-12

Cosmopolieder-

[duration 43:13] all rights reserved

+

"For German speakers, the term 'Lied' has a long history ranging from 12th century troubadour songs (Minnesang) via folk songs (Volkslieder) and church hymns (Kirchenlieder) to 20th-century workers songs (Arbeiterlieder) or protest songs (Kabarettlieder, Protestlieder). In Germany, the great age of song came in the 19th century. German and Austrian composers had written music for voice with keyboard before this time, but it was with the flowering of German literature in the Classical and Romantic eras that composers found high inspiration in poetry that sparked the genre known as the Lied.

The beginnings of this tradition are seen in the songs of Mozart and Beethoven, but it is with Schubert that a new balance is found between words and music, a new absorption into the music of the sense of the words. Schubert wrote over 600 songs, some of them in sequences or song cycles that relate a story — adventure of the soul rather than the body. The tradition was continued by Schumann, Brahms, and Hugo Wolf, and on into the 20th century by Strauss, Mahler and Pfitzner. Austrian partisans of atonal music, Arnold Schoenberg and Anton Webern, composed Lieder in their own style.'

Two innovations perpetrated by Otacílio Melgaço lead the Lead to another level now. 1- A pretty single

reading using a range of possibilities that offers the Contemporaneity and I draw attention to the extraordinary pianistic vocabulary and often the original sound engineering; 2- Exploration of the voice as an instrument of maximum audible poetry from several languages; a conceptual Piece (圖騰) that expands orality through amazing cosmopolitan idiomatic tentacles. Emphasis on vocals and piano in intercom. Sometimes leave us perplexed by subtle and unexpected creative joints but there are a flawless 'fit'. Sometimes seem 'independent' (itself a challenging feature of the melgacian compositions) but offer us a higher interpenetration, no doubt.

I remember the John Coltrane's

A Love Supreme poem and there are
three highlighted words in it.
ELATION--ELEGANCE--EXALTATION.
Serve as predicates to 12
Cosmopolieder. These songs are
indeed Giant steps." (Pablo S. Paz;
Argentinean musicologist)

"Totemism. 圖騰 means Totem in
Chinese.

ˆ Lévi-Strauss looked at the ideas of
Firth and Fortes, Durkheim,
Malinowski, and Evans-Pritchard to
reach his conclusions about the
subject. Firth and Fortes argued that
totemism was based on physical or
psychological similarities between
the clan and the totemic animal.
Malinowski proposed that it was
based on empirical interest or that
the totem was 'good to eat.' In other

words, there was rational interest in preserving the species. Finally Evans-Pritchard argued that the reason for totems was metaphoric. His work with the Nuer led him to believe that totems are a symbolic representation of the group. Lévi-Strauss considered Evan-Pritchard's work the correct explanation.'

A symbolic representation
of the group...
Rational interest in preserving
the species...
Based on physical or
psychological similarities...
Thinking macrocosmically, 圖騰 is
a phonograph record with quite
universalistic spirit; valuing the
idiosyncrasies of global cultures -
makes us the proposition of coalition,
alliance. The twelve (I suppose, could

be any other) elected - Portuguese, Chinese, Japanese, Russian, Romanian, English, Persian, Swedish, Icelandic, Hebrew, Sanskrit, Latin - are the tip of the iceberg. Twelve languages representing all the people of planet Earth here. This is the most beautiful cosmopolitanism on behalf of mutual complementation. Not seem unintentional Melgaço have chosen poetry and voice (principally the s-p-o-k-e-n voice expressing the poetic summit - accompanied by peerless piano) for this magnificent creation. If Lieder are songs, Cosmopolieder (term coined by O.M.) expands the original form and throws us into a broader, engaging, supportive horizon. A horizon in planetary brotherhood. If such melgacian offspring were 'solely' an elevation of Lied, would be more than

enough to deserve our rejoicing. But
goes beyond that. A humanist
pointing is inevitable here. In a world
supposedly globalized however still
full of segregation - in many
connotations, we are - artistically
and metaphorically - facing a superb
work! If are musically and
aesthetically fascinating songs, this
totemic sense - that I can - closes
with a flourish, with a golden key the
new melgacian epiphany.

Post Scriptum - Why the title in
Chinese characters?
Some assumptions... Relate the term
Totem to an ancient culture; use the
plastic beauty of an ideogram (word
and image in attractive harmony to
us Westerners); if the Work suggests
the eclipse of global cultures, nothing
more appropriate than a Western

composer visit the East etc. However I believe it is more than that. There is also a sign of protest. October 2014.

At the same time that in Hong Kong the umbrella revolution occurs; in the same period in which the artist Ai Wei Wei remains under house arrest in Beijing (and for the social, political and cultural reasons well known), ..., I

am quite sure that **Melgaço** not randomly used the Chinese lexicon. There is a message embedded in it and I can say that the connotation of totemism defended by melgacian creation is the proposal of an achievement even if revolutions (not bloody or warlike but with their umbrellas and cosmopolieder) are necessary. And make no mistake, they are." (Caio Campbell; Anglo-Brazilian semiologist and musician)

I - Lied (plural Lieder) is a German, Afrikaans and Dutch word literally meaning "song". It usually describes the setting of romantic German poems to music, especially during the nineteenth century, beginning with Carl Loewe, Heinrich Marschner, and Franz Schubert. Among English speakers, "Lied" is often used interchangeably with "art song" to encompass works that the tradition has inspired in other languages. The poetry forming the basis for Lieder often centers upon pastoral themes, or themes of romantic love.

II - Typically, Lieder are arranged for a single singer and piano, the Lied with orchestral accompaniment being a later development. Some of

the most famous examples of Lieder are Schubert's "Der Tod und das Mädchen" ("Death and the Maiden") and "Gretchen am Spinnrade". Sometimes Lieder are gathered in a Liederkreis or "song cycle"—a series of songs (generally three or more) tied by a single narrative or theme, such as Schubert's Die schöne Müllerin and Winterreise, or Robert Schumann's Frauenliebe und -leben and Dichterliebe. Schubert, Schumann and Johannes Brahms are most closely associated with this genre, mainly developed in the Romantic era.

III - A Totem is a being, object, or symbol representing an animal or plant that serves as an emblem of a group of people, such as a family, clan, group, lineage, or tribe,

reminding them of their ancestry (or mythic past). In kinship and descent, if the apical ancestor of a clan is nonhuman, it is called a totem. Normally this belief is accompanied by a totemic myth. Although the term is of Ojibwe origin in North America, totemistic beliefs are not limited to Native Americans and Aboriginal peoples in Canada. Similar totem-like beliefs have been historically present in societies throughout much of the world, including Africa, Arabia, Asia, Australia, Eastern Europe, Western Europe, and the Arctic polar region.

SteamPunk (EP)

[duration 36:09] all rights reserved

{This phonograph album forms a
Trilogy with

ヒ ッ グ ス 粒 子

and

S t e n d h a l s S y n d r o m }

+

"Steampunk is influenced by, and often adopts the style of the 19th-century scientific romances of Jules Verne, H.G. Wells, and Mary Shelley.

Several works of art and fiction significant to the development of the genre were produced before the genre had a name. Perhaps the first steampunk short story is 'The Aerial

Burglar' (1844) by Percival Leigh. The oldest precursor of this genre in film, Fritz Lang's masterpiece, Metropolis (1927), may be the single most important early film to represent steampunk as an emerging stylistic genre. Titus Alone (1959), by Mervyn Peake, anticipated many of the tropes of steampunk and the film Brazil (1985) was an important early cinematic influence toward creating the genre.' The Brazilian composer and musician Otacílio Melgaço despite tackling sonically stylistic 'steampunk', innovates and inserts several sweeping elements in this striking Extended Play.

Starting with punk beats, culminating in Tibetan mantra (!)
And, of course, electronic and concrete and industrial music. And

more. Meticulously, from experimental rock to contemporary jazz...at full steam! Melgaço and his House of Mirrors (He breaks the Mirrors and makes the thousand splinters: a thousand and one Sounds!) establishing an idiosyncratic, unparalleled creation in the proposed genre. Is his nature. Being beyond time. Being beyond space. Always beyond our expectations. Full steam(punk) ahead!" (Pablo S. Paz; Argentinean musicologist)

"Although many works now considered seminal to the genre were published in the 1960s and 1970s, the term steampunk originated in the late 1980s as a tongue in cheek variant of cyberpunk. It seems to have been coined by

science fiction author K. W. Jeter, who was trying to find a general term for works by Tim Powers (*The Anubis Gates*, 1983); James Blaylock (*Homunculus*, 1986); and himself (*Morlock Night*, 1979, and *Infernal Devices*, 1987)—all of which took place in a 19th-century (usually Victorian) setting and imitated conventions of such actual Victorian speculative fiction as H. G. Wells' *The Time Machine*. In a letter to science fiction magazine *Locus*, printed in the April 1987 issue, Jeter wrote: 'Dear *Locus*, Enclosed is a copy of my 1979 novel *Morlock Night*; I'd appreciate your being so good as to route it Faren Miller, as it's a prime piece of evidence in the great debate as to who in 'the Powers/Blaylock/Jeter fantasy triumvirate' was writing in the 'gonzo-historical manner' first.

Though of course, I did find her review in the March Locus to be quite flattering. Personally, I think Victorian fantasies are going to be the next big thing, as long as we can come up with a fitting collective term for Powers, Blaylock and myself. Something based on the appropriate technology of the era; like 'steampunks', perhaps. —K.W. Jeter'

'The style is the man himself' ('Le style c'est l'homme même'; Georges-Louis Leclerc, Comte de Buffon). Melgaço has endless styles. The impression he gives me is... - how could I tell?: There is no musical expression that can not be taken to extremes! In latitude and longitude. In magma and exosphere. Audacious, sophisticated, daring music in solid, liquid and steam state!" (Caio

Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Steampunk is a sub-genre of science fiction that typically features steam-powered machinery, especially in a setting inspired by industrialized Western civilization during the 19th century. Steampunk works are often set in an alternative history of the 19th century's British Victorian era or American "Wild West", in a post-apocalyptic future during which steam power has regained mainstream use, or in a fantasy world that similarly employs steam power. Steampunk perhaps most recognisably features anachronistic technologies or retro-futuristic inventions as people in the

19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne, or the modern authors Philip Pullman, Scott Westerfeld, Stephen Hunt and China Miéville. Other examples of steampunk contain alternative history-style presentations of such technology as lighter-than-air airships, analog computers, or such digital mechanical computers as Charles Babbage's Analytical Engine.

II - Steampunk may also incorporate additional elements from the genres of fantasy, horror, historical fiction, alternate history, or other branches

of speculative fiction, making it often a hybrid genre. The term steampunk's first known appearance was in 1987, though it now retroactively refers to many works of fiction created even as far back as the 1950s or 1960s.

III - Steampunk also refers to any of the artistic styles, clothing fashions, or subcultures, that have developed from the aesthetics of steampunk fiction, Victorian-era fiction, art nouveau design, and films from the mid-20th century. Various modern utilitarian objects have been modded by individual artisans into a pseudo-Victorian mechanical "steampunk" style, and a number of visual and musical artists have been described as **steampunk**.

B r e n n A n d

[duration 55:11] all rights reserved

+

"Without holding in the nominal boundaries, there's a word that I invoke: Eclecticism.

'In music, eclecticism is a composer's conscious use of styles alien to his or her nature, or from one or more historical styles. The term is also used pejoratively to describe music whose composer, thought to be lacking originality, appears to have freely drawn on other models.' (Kennedy and Bourne 2006). Particularly I face this definition as anachronistic and even worthy of laughter.

Orthodox postures may wish to

compare the eclectic artist with a
Platypus. And thus incur
two misconceptions.

‘The unusual appearance of this egg-
laying, duck-billed, beaver-tailed,
otter-footed mammal baffled
European naturalists when they first
encountered it, with some
considering it an elaborate hoax.’
Ornithorhynchus anatinus! But this
ludicrous posture happened long ago.
Keep it in the current art scene
would be clear proof
of conceptional weakness.

The first mistake is explicit because
some mummified critics want to
compare eclecticism with a strange
junction and poorly made of various
elements, nullify the hypothesis that
mergers can be magnificent and

instrumented with extreme creativity. Particularly I consider the Platypus an incredible animal, fascinating and perhaps precursor of Dadaism. Mother Nature needed to exercise her imagination with fervor to create him, no?

The second mistake is more tacit. There is an implicit assumption that accuse the mixture (and mixing shall be exercised without prejudice or reactionary limits or remnants supremacists or surreptitious apartheid) as necessarily a negative factor. This is dangerous because, throughout history, whenever there was a spread from this perspective, the results were disastrous and Nazism is incontestable evidence.

I understand eclecticism as a

fabulous opportunity for the flow of
compositional inventiveness. I believe
that only purists (and puritans)
reprove this possibility. Seems to me
that there is a bit of eugenics in
those who espouse such disapproval.
Would be biased, prejudiced claim
that eclecticism,
i-f
w-e-l-l
u-s-e-d,
could be inconsistent. Would be
shortsighted to corroborate the idea
of the eclectic supposedly lose a
sense of simplicity and elegance. On
the contrary. Nowadays it's quite
doubtful the artist that remains
refugee in a frame; performing only
repetitive variations on a theme (on
himself) or becoming a cover of
himself! I mention not even
minimalism, but aesthetic poverty.

Lack of creativity, impertinence,
iconoclasy. Numerous composers
and instrumentalists easily-labeling,
incarcerated in cubiculares
asphyxiating monostylistic cells.

Also among some valid options,
eclecticism probably has an antidote.

Eclecticism was first recorded to
have been practiced by a group of
ancient Greek and Roman
philosophers who attached
themselves to no real system, but
selected from existing philosophical
beliefs those doctrines that seemed
most reasonable to them. Out of this
collected material they constructed
their new system of philosophy. The
term comes from the Greek
ἐκλεκτικός (eklektikos), literally
‘choosing the best’, and that from
ἐκλεκτός (eklektos), ‘picked out,

select'. Well known eclectics in Greek philosophy were the Stoics Panaetius and Posidonius, and the New Academics Carneades and Philo of Larissa. Among the Romans, Cicero was thoroughly eclectic, as he united the Peripatetic, Stoic, and New Academic doctrines. Other eclectics included Varro and Seneca.

'Eclectics use elements from multiple philosophies, texts, life experiences and their own philosophical ideas. These ideas include life as connected with existence, knowledge, values, reason, mind, and language.' Description that serves to Philosophy and also to (musical) Art.

'A tendency in architecture to mix various historical styles with modern

elements with the aim of combining
the virtues of many styles or
increasing allusive content.'

Description that serves to
Architecture & Decorative Arts and
also to Music.

In short, eclecticism: the use or
advocacy of an eclectic method.
Eclectic is heterogeneous, not adept
at fixed limits, fit for diversity.

Antonyms are, therefore,
'restricted', 'uniform'.

Perhaps 'predictable'.
It's not difficult to discern which is
closer to the more libertarian and
advanced modern perspectives.
Prisms that maintain an inspirational
flux flowing for a real breeder,
I conjecture.

'Eclecticism never amounted to a

movement or constituted a specific style', some claim too. But if it's true, on the one hand, is a great sign because does not become a stylistic limitation and not a crystallizing paradigm. On the other hand, gone are the days where we could confuse 'many styles' with 'unoriginal'; 'eclecticism' with 'no identity'.

Surfacing already established names... Among literary figures, James Joyce has been referred to as a creator who pervades many styles. Lack originality to him?

Among visual arts figures, Pablo Picasso has been referred to as a creator who pervades eclectic methods. Lack identity to him? And,

in music (invoking a beautiful diversity), what about Maxwell

Davies, Colgrass, Auerbach, Rochberg, Bates, Zhurbin and yet

Gubaidulina?

1- Elegance. Paul Valéry teaches us that 'elegance is the art of not being noticed, coupled with carefully distinguish subtle to leave.' Being elegant is to be able to combine what is diverse and make it harmonious.

Certainly not necessarily be unilateral or hostage of monotony;
2- Consistency. Being consistent is to master the art of making all the possible a support; is to find the firmness or resistance across various sources - fact fully consistent with contemporary life - and not mandatorily a single;

3- Simplicity. Remember that the counterface of 'simplicity' is no 'complicacy' but 'complexity'. In music, simplicity can be fantastic and perfectly well-finished as narrow-

mindful and tiresome. Complexity can be challenging and developmental as well as merely fireworks and unresolved. The 'thing itself' does not deserve judgment of values, but those who instrumentalizes it and how. The complexity requires a complex posture to be manipulated. Not for anyone. I.e., it's noticeable when in good or in bad hands. And are the good hands that should interest us because by them is that we must guide ourselves. All that is absorbed by us. Including artistically.

That's how I personally understand eclecticism. It's completely different than some believe, for example, in composers who feel compelled to insert two, three or more musical dialects (or infinite necessarily incongruous instruments) in o-n-e

sound piece! Must this be understood
as polystylism?

A note before we proceed: after all
that has been done throughout the
history of music, it would be
ridiculous or deeply alienated to seal
the retrograde conception that
there's still incongruous
instruments (between themselves)
or dialects/languages/styles that
can not be interpenetrated.

Polystylism.

Polystylism was probably created
by Russian composer Alfred
Schnittke (1934-1996). He was quoted
as saying 'The goal of my life is to
unify serious music and light music,
even if I break my neck in doing so'.
Should be intrinsically brave. Written

this way, the phrase sounds funny
and lame, I think. By the way, I
confess that the alfredian
polystylism is definitely not located
among my favorites. Approaching the
end of life, ´Schnittke's music
started to abandon much of the
extroversion of his´ crossovers
´and retreated into a more
withdrawn, bleak style.´ I admire and
respect that.

Put simply, polystylism literally
refers to the multiple uses of styles
and themes in the music.´ Not
necessarily all in the s-a-m-e piece,
just as many imagine. Or such many
accept without questioning.

Honestly, if polystylism is ´the use of
multiple styles or techniques in
literature, art, film, or, especially,

music'; if is 'juxtaposed and combined music of various styles past and present' ...would be a mistake to bet there would be a dictatorial form of applicability. A composer who dominates various techniques is not required to transform a s-i-n-g-l-e sound piece into a Frankenstein's monster, agree?

A terminology is proposed by A or B. I have the right to agree or not. I have the right to give a universal term other connotation than the one proposed by A or agreed by B. Both eclecticism as polystylism can be sprayed over a career; well distributed over several compositions; equalized in multiple works. Where are the commandment and the protocol and the constitution

that determine otherwise? If my decoding differs from the original, then we face the same lexicon that can be categorized as polysemous.

- ‘Where music of various different styles past and present are juxtaposed in proximity’.
- ‘Juxtaposed in proximity’ is liable to be understood in several ways.
- ‘Proximity’ sometimes in the same piece - ok and this can be done brilliantly -; sometimes from one piece to another (even on a phonograph album, a track can be ‘juxtaposed in proximity’ to other.
- Hear a track - any. Listen to the next - any. Impressions and memory - sensory, cognitive, aesthetic etc. - of the previous will, somehow, juxtaposed to the current hearing); sometimes following a work-piece to

another and so on... Everything is assimilated and condensed like the layers of a same onion. I repeat, through my understanding - as legitimate as yours or Schnittke.

However, something needs to be said... The routinely analyzes (analyzes that we find in virtual environments, especially) should be less reductionist. More free from the rigidity of alleged normativities - easily contestable. If there are questionable breeders who do misuse of eclecticism or polystylism, we can not be acquiescent with the fact that some want to make from this understanding - such expansive possibilities - something pejorative. This logic is mediocre because interesting methods can fall in good hands but also in bad - if in bad

hands, this fact does not make it bad
the methodology itself.
'Randomness', 'disjointedness',
'foolish', 'unintelligent' = bad
hands. Think of antitheses = good.
(Observe the cover of Melgaço disc,
there're good hands. Some of
the best.)

Making an analogy, it would result in
an incompetent Baroque musician
misrepresenting the concept of
Baroque itself. As if his
incompetence gave him power to
cause this. Power to make the
unwary believe in grotesque
nonsense. That's precisely what
differentiates, in selfsame context
and all using the typical
paraphernalia of that historical
period, various musicians whom we
do not know the name (in this case,

for insignificance and ephemerality)
and Johann Sebastian Bach.

I sympathize with D. Parsons
(cutmusic) when he therefore
comments: ‘There are endless
possibilities as to what you can do
musically when talking in concern of
Polystylism’.

And he adds:

‘Polystylism/Eclecticism is a
compositional technique that few
artists have applied effectively to
their music - the artists who have
done so, are/were highly
accomplished artists/musicians
before their involvement in the
polystylism genre and they relied on
this previous knowledge and artistic
discipline to fully utilise and put the
power and effectiveness of the
Polystylism/Eclecticism technique to

it's absolute best.' Echoing Mr. Parsons and beyond, who really interests me is who mastered the discipline and prior knowledge - the composer and the instrumentalist - to offer us their best. The absolute best! Eclectically better. Polystylistically better.

From my particular point of view (not only mine because there are many who think the same way before); from a careful study of the careers of artists who I'll quote now - in this same paragraph; starting from the concepts and analogies that I have outlined above; (...) I get to say that long before Zappa or Zorn (or Schnittke), Satie was an eclectic and a polystylist! And Villa-Lobos, Stravinsky, Ives, Berg, Berio, Boulez, Denisov, Henze, Kagel, Klusák, Ligeti,

Orff, Pärt, Penderecki, Pousseur,
Shchedrin, Shostakovich, Slonimsky,
Stockhausen, Tishchenko, Webern,
Zimmermann! And, sometimes,
Melgaço.

Considering the redefinitions - or
new angles to a broader decoding -
that I proposed; from what I
searched elucidate in endless
prologue above, I suggest that
there's the presence of eclecticism
and polystylism in some of the
melgacian works of art (among
several others). I don't know if he
agrees. However, if from the
arguments presented here, I think
so. In view of dynamism of the
contemporary world, is a
compliment. Proof of plurality,
synergy and rhizomatic spirit.

What I can also say with certainty is
that Melgaço tells the saga of
Francisco Brennand, his honoree, in
five exquisite magnificent pieces!
Such saga means giving artistic
concreteness to the saga of
Humanity itself. In his peculiar phono
mythological brennandian
‘reconstruction’ (and mainly
‘reinvention’), he would infallibly
bring Brazilian and universal
references. Would have to penetrate
the past and present while
germinates the future.

Five audible sculptural pieces. In
them we find, consequently, elements
of Brazilian culture as indigenous
traits to Western classical avant-
garde! The punctual use of exotic
instruments like aboriginal flutes and
the ‘rabeca’ (a primitive viola) side

by side with organ and celesta. There
is the use of Tape Music alongside
medieval rhythms! The presence of
concrete sounds of flowing water
concomitantly with pointillist pianos.
There is a mixture of rituals gongs
with bold, sophisticated strings! A
phenomenal fusion of primal sonic
languages and cutting-edge! All
equalized, balanced and flawless.
‘Brenn And’ is an inventory unique!
An Inventory carrying an elegant
consistency and consistent elegance.
Complexly simple and simply
complex! A reliquary! Reliquary that
concerns not only the honoree but
Melgaço himself too.

And so Fernando Pessoa brings a
bright and stunning and ratifying
epilogue to my considerations. ‘I
have in me all the dreams of the

world. My Art is be Me. I am Many.'"
(Pablo S. Paz; Argentinean
musicologist)

"Among others, there are especially
two Brazilians who belong to the
'spiritual family' of Melgaço. Both,
each in own way, made a
compendium of Human Culture -
from ancient times until the
eschatology. The first that received a
melgacian tribute was Arthur Bispo
do Rosário.

[melgacootacilio.bandcamp.com/albu](http://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otac-l-io-melga-o-duration-1-02-12)
[m/r-o-s-r-i-o-tombeau-d-arthur-](http://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otac-l-io-melga-o-duration-1-02-12)
[bispo-otac-l-io-melga-o-duration-1-](http://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otac-l-io-melga-o-duration-1-02-12)
[02-12](http://melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otac-l-io-melga-o-duration-1-02-12)

The other is - undoubtedly -
Brennand. Repeat or follow them was
not a goal for O.M. because he only

noted the similarity of such artistic proposal having begun his own ‘Reinvention of the World’. Now pays tribute to Francisco.

‘Francisco Brennand, born in 1927 into an Irish immigrant family and now considered Brazil’s greatest ceramicist, revitalized his family’s abandoned tile factory to create his own line of decorative ceramic tiles.

The expansive indoor and outdoor space is now mostly dedicated to his own enormous and fascinating oeuvre, which ranges over painting, tilework and hundreds of highly original sculptures. The grounds, set amid thick Atlantic rainforest, include a couple of temples, Moorish arches and all sorts of surreal sculptures including rows of contorted busts and a garden of bizarre sexualized

earthworms.'

Otacílio makes an interesting subdivision of the surname and thus came the title of his work, 'Brenn And'.

'Brenn' as a boy's name (used as girl's name too), has the meaning 'Teardrop' and is a variant of 'Brennan' (Irish, Gaelic): variant of 'Brendan'. So 'Brenn' takes us to a new proper name. Phenomenon that is, metaphorically, a mirror of the franciscobrennandian engendering process. 'Brenn And' also could be understood as 'Teardrop and...' - leaving open the continuation of such started (probable) sentence. Think of the 'Teardrops' as a poetic license, as the dripping of our souls; an allegory for the deeper

artistic creation.

‘Between temples, ponds and fountains are many of Brennands works including murals and sculptures inspired by flora, fauna, mythological, historic and literary figures.’ Here is an evidence of that the cosmogonic trinity is formed. Arthur Bispo do Rosário, Francisco Brennand and Otacílio Melgaço span the entire odyssey of Humanity performing a summary of ‘everything’ (references to different cultures, ethnicities, legacy...crisscrossing times and spaces) that has shaped and formed us to the present day. ‘Everything’ while a sense of ubiquity that merges from the human race in common links; from the instinctivity to intellectuality; sensory perceptions

to a possible design psychic and so
forth. Detail: O.M. accomplishes
something unprecedented, he
establishes a breathtaking
metalanguage.

By r-e-i-n-t-e-r-p-r-e-t-i-n-g the
existence of human beings and their
traces and legacies (bringing them to
his work itself), he honors two
r-e-i-n-t-e-r-p-r-e-t-e-r-s. Reinvent
reinventors, a fascinating and daring
proposition. And in both 'ROSÁRIO' /
'Brenn And' - a diptych -, missions
stupendously well met! All this -
talking about the one called by the
artist himself, first phase. Genesiac
universal compendium.

And now? Without ceasing to enjoy
each of his astonishing offspring,
hopefully by next melgacian phase
to find out what is still

to come round!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - Francisco Brennand, or Francisco de Paula de Almeida Brennand, (born June 11, 1927) is a Brazilian sculptor. He works in several different media, and is best known for his work in ceramic sculpture. The artist displays around 2,000 pieces in enormous open halls, between monuments, gardens, and in the midst of an Atlantic forest reserve in the Varzea borough of Recife. Many of his works elaborate on **abstract beings** that are sensuous symbols. Several anatomic parts are in his studies, mainly from the female body.

II - Fernando Pessoa, born Fernando António Nogueira Pessôa (1888 – 1935), was a Portuguese poet, writer, literary critic, translator, publisher and philosopher, described as one of the most significant literary figures of the 20th century and one of the greatest poets in the Portuguese language. He also wrote in and translated from English and French. Pessoa was a prolific writer, and not only under his own name, for he dreamed up approximately seventy-five others. He did not call them pseudonyms because he felt that did not capture their true independent intellectual life and instead called them heteronyms.

O C A

O t a c í l i o
M e l g a ç o
A n d
T h e
M a h a s h i v a
O r c h e s t r a

[duration 1:16:11] all rights reserved

+

"Metamorphosis.

Inspired and inspiring genesis; skillful
arrangements; floating harmonies;
timbre polysemy; absolutely original
orchestration; idiosyncratic
temperaments; hypnotic mixing of
instruments; unexpected
coloraturas; engaging and visceral
rhythmicities; daring crossovers of
sonic syntaxes; genius synergies;
indescribable atmospheres; amazing
dynamics; magnetic performances;
flirtations between complex erudite
hermetism and poetic
quintessence autodidact...

The unlimited versatility of

O.M. present in a great
compositional quad!

Just like Shiva for Hindus, with his
unpredictable dexterity and fluxuous
cadence, Otacílio Melgaço destroys in
order to generate, tearing down
to build again.

OCA - a (re)Creation to keep us
mesmerized! And siderealized!"
(Pablo S. Paz; Argentinean
musicologist)

"Prologue.

Referential approach to the
philosophy of Buddhist religion.

A hollow thing is an empty thing.

In Portuguese, 'oca' would be the condition of being 'hollow'. In 'Tyhjyys itämaisessa ajattelussa ja taiteessa' (Emptiness in Oriental Thought and Art by Kimmo Pasanen) there is a providential introduction and elucidation. 'Emptiness' and 'void' are puzzling concepts to the Westerner; they have negative connotations of 'nothingness' or 'non existence'. They are often employed to refer to something material which is missing in a given space, a conception derived from our world-view, which is based on natural science. In the West, we have little use for emptiness and prefer not to confront it - it is difficult to grasp and impossible to control. There is, however, another, diametrically opposed way of thinking about emptiness. An overview of the

evolution of Indian, Chinese and Japanese thinking related to emptiness, which reveals itself to be a founding 'cosmic' principle and a crucial element in all manifestations of life. Understanding emptiness becomes a necessary step in understanding the oriental view of life.

According to Thanissaro Bhikku: Emptiness as a quality of 'dhammas', in the early canons, means simply that one cannot identify them as one's own self or having anything pertaining to one's own self. Emptiness as a mental state, in the early canons, means a mode of perception in which one neither adds anything to nor takes anything away from what is present, noting simply, 'There is this.' This mode is

achieved through a process of intense concentration, coupled with the insight that notes more and more subtle levels of the presence and absence of disturbance.

Form is emptiness,
emptiness is form.
Emptiness is not separate from form,
form is not separate from emptiness.
Whatever is form is emptiness,
whatever is emptiness is form.
Permanent, stable, eternal,
everlasting. Not compounded by
causes and conditions, the matrix-of-
one-gone-thus is intrinsically
endowed with ultimate buddha
qualities of body, speech, and mind
such as the ten powers; it is not
something that did not exist before
and is newly produced; it is self-
arisen.'

End of preamble.

OCA.

Oca is a primitive, ancestral and collective housing. Refers to characteristics of the 'profound Brazil'; going back to indigenous mythology and modus vivendi. We face a powerful allegory.

Not just a 'house', but a 'home' for all while we all carry own identity and simultaneously belong to an increasingly interconnected community. Back to the McLuhan's Global Village? If we think in terms of the entire human civilization, the results can be extremely evolved or catastrophic. Anyway, from that, our survival will endure in the future - or not. And then the Art has a relentless

mission, perhaps.

Behold, the primary meaning of this phonograph album is an invitation to live under one roof, constructively and collaboratively. Another way to effervesce the deep Art under a unifying and interactive path.

Melgaço is focused in some sound elements of Indian culture through such pristine connotation and also by lexical similarity - according historical background - between 'Indian' and 'Indigenous', I imagine.

Why? Like a rib of Nausícaaa Ensemble (anonymous cluster of cosmopolitan musicians created by Melgaço and working in frantic Network), he founded The Mahashiva - 'Great Shiva' - Orchestra (the baptism was melgacian) and

certainly would pay Ode to the origins of the name. And, worthy of laurels, audibly does. Not exactly a call of eastern religiosity. As a matter of fact, explicit is his Elegy to Mahavishnu Orchestra and John McLaughlin. Both masters of an expression full of musical symbologies and virtuosity that O.M. absorbed since childhood or adolescence.

The title of the fourth track probably, under the vernacular creativity of Otacílio, mentions João Guimarães Rosa, for whom Melgaço always devotes reverences, honors and splendors.

She perfectly ‘embodies the spirit’ of this work. I highlight another tribute. For Malala Yousafzay,

especially. Third track. Malālah Yūsafzayis is a Pakistani activist for female education, who became the youngest ever Nobel Prize recipient in any category. She is known mainly for human rights advocacy for education and for women in her native Swat Valley in northwest Pakistan. Yousafzai's advocacy has since grown into an international movement.

We can give to our senses north through the movements of Shiva Nataraja. ´ Nataraja (The Lord - or King - of Dance), is a depiction of the god Shiva as the cosmic dancer who performs his divine dance to destroy a weary universe. We can expand our imagination with the image of ´ Shiva dancing in an aureole of flames, lifting his left leg (or in rare cases,

the right leg) and balancing over a demon or dwarf (Apasmara) who symbolizes ignorance.

The two most common forms of Shiva's dance are the Lasya (the gentle form of dance), associated with the creation of the world, and the Tandava (the violent and dangerous dance), associated with the destruction of weary worldviews – weary perspectives and lifestyles.

In essence, the Lasya and the Tandava are just two aspects of Shiva's nature; for he destroys in order to create, tearing down to build again.'

If we allow ourselves to be overwhelmed by these beautiful metaphors (yes we should allow ourselves!); if Shiva is also regarded as the patron god of arts; so close,

this Great work of art OCA could not
be closer (one of the great merits:
closer, impossible) to the humanist
concept of 'reconnection' -
'religare'. Is the latin word for 'to
bind together'. And - here - a
conducive neologism:
O.M. (initial letters of the name
Otacílio Melgaço);
Om (numinous sound; 'universal
mantra');
Maha;
Art:
O M a h a r t!

By heart..." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

Following the thread of a same
melgacian hank,
You are also invited to enjoy
melgacootacilio.bandcamp.com/album

m/ok-ragas-por-la-komenco-de-
tempoj-otac-lío-melga-o-duracion-
50-25



I - Oca is the name given to the typical Brazilian indigenous housing.

The term comes from the Tupi-Guarani language family.

The hollow constructions are large and can reach at least 30 m long.

Are built over ´mutirão´ about one week, with a timber cover and bamboos and palm leaves and straw. Last up to 15 years. Not have internal divisions or windows, or just a few doors, and serve as collective housing for several families.

II - Shiva (meaning "The Auspicious One"), also known as Mahadeva

("Great God"), is a popular Hindu deity. Shiva is regarded as one of the primary forms of God. He is the Supreme God within Shaivism, one of the three most influential denominations in contemporary Hinduism. He is one of the five primary forms of God in the Smarta tradition, and "the Destroyer" or "the Transformer" among the Trimurti, the Hindu Trinity of the primary aspects of the divine. Shiva has many benevolent and fearsome forms. At the highest level Shiva is limitless, transcendent, unchanging and formless. In benevolent aspects, he is depicted as an omniscient Yogi who lives an ascetic life on Mount Kailash, as well as a householder with wife Parvati and his two children, Ganesha and Kartikeya and in fierce aspects, he is often depicted

slaying demons. Shiva is also regarded as the patron god of yoga and arts.

The main iconographical attributes of Shiva are the third eye on his forehead, the snake Vasuki around his neck, the crescent moon adorning, the holy river Ganga flowing from his matted hair, the trishula as his weapon and the damaru as his instrument. Shiva is usually worshiped in the aniconic form of Lingam.

III - Oscar Niemeyer was a Brazilian architect who is considered to be one of the key figures in the development of modern architecture.

Be aware of niemeyerian Oca (his renewed and updated reading) at ibirapuera park/SP/BR:

www.german-architects.com/de/projekte/bau-der-woche-detail/27109

www.leonardofinotti.com/projects/oca-at-ibirapuera-park/image/15516-110131-002d

Konzertstück
für
Rasputin

- Sieben
Sätzse
für
Orgel,
Schlagzeug
und
Percussion -

[duration 34:54] all rights reserved

+

"Rasputin meant 'where two rivers meet', a phrase that describes an area from where he was born in Siberia. 'Where two rivers meet' is also a proper definition of this melgacian phono creation. Two - or more - sonic streams! It's beyond the crossroads, classical-and-jazzy.

Flows like an intriguing miscegenation - far beyond the stereotypes of typical mergers.

Accurate technique providing a compositional architecture of rare beauty and with an atmosphere that borders on mysticism.

An almost flirting with the golden phase of Alice Coltrane but under the aura of, perhaps, Olivier Eugène

Prosper Charles Messiaen. I can also hear echoes of Pachelbel until Kagel, for example. Becomes difficult to cite references if we're before certainly peculiar traits contained in this Concertino!

Two facets of Brazilian composer seems to me very clear: how expansively Mr. Melgaço explores the timbres of the instruments and how he constructs his improvisations, in this Piece, not exactly with scales but panoramic block chords. He turns into harmonic landscapes which would be the improvisatory fragmentations! It's amazing! There is the fluidity of jazz hovering over the ceremonious classical magma. if I consider musical eclipses, 'Konzertstück' sonically is not ELP; structurally is not Brubeck;

syntactically is not Dr. Lonnie Smith;
(...) is actually O.M.!

Revisiting Rasputin. How many banks
have the rivers? Are two, three
would be? The third bank of the
rivers; in the third bank is the great
meeting of the waters. The best thing
to do is dive into these purifying
tonic liquidity... 'Waters in
movement' ... Seven or eight
movements... Where will be a meeting
with the kinetic and mysteriously
evaporating, ascencional melgacian
music!...and it's our utmost
privilege!" (Pablo S. Paz; Argentinean
musicologist)

"In terms of recent releases, one of
the most interesting and challenging
phonograph albums that intertwines
contemporary languages of classical

and improvisatory music. Sometimes
it seems to me incursions by
epicenter of a pagan ceremony. At
other times...an exotic hybrid of
sidereal Buxtehude and Free Jazz.
Very exciting!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - Grigori Yefimovich Rasputin (1869
- 1916) was a Russian peasant,
mystic, faith healer and private
adviser to the Romanovs. He became
an influential figure in Saint
Petersburg after August 1915 when
Tsar Nicolas II took command of the
army at the front.
There is much uncertainty over
Rasputin's life and the degree of
influence he exerted over the Tsar

and his government. Accounts are often based on dubious memoirs, hearsay and legend. While his influence and role may have been exaggerated, historians agree that his presence played a significant part in the increasing unpopularity of the Tsar and Alexandra Feodorovna his wife, and the downfall of the Russian Monarchy. Rasputin was killed as he was seen by both the left and right to be the root cause of Russia's despair during World War I.

II - Rasputin was more multifaceted and more significant than the myths that grew up around him:

Rasputin was neither a monk nor a saint; he never belonged to any order or religious sect, but he impressed many people with his knowledge and

ability to explain the Bible in an uncomplicated way.

It was widely believed that Rasputin had a gift for curing bodily ailments. "In the mind of the Tsarina, Rasputin was closely associated with the health of her son, and the welfare of the monarchy" and eager to see him as a holy fool, but his enemies saw him as a debauched religious charlatan and a lecher.

Brian Moynahan describes him as "a complex figure, intelligent, ambitious, idle, generous to a fault, spiritual, and – utterly – amoral." He was an unusual mix, a muzhik, prophet and [at the end of his life] a party-goer.

"At first sight Rasputin looks like a symbol of decadence and

obscurantism, of the complete corruption of the imperial court in which he was able to float to the top. And so he has usually been treated in the history books. The temptation to wallow in the rhetoric of the lower depths in describing him is almost irresistible. And yet the truth is somewhat simpler: Rasputin was only able to play the part he did because of the dispersal of authority which very much deepened after Stolypin's death, and because of the bewildered and unhappy isolation in which the royal couple found themselves."

"To the nobles and Nicholas's family members, Rasputin was a dual character who could go straight from praying for the royal family to the brothel [bathhouse] down the street."

According to Eulalio he was "a charismatic and cunning man, who largely exploited his "common people" and sectarian background to become a major player in the Russian political scene."

The conspirators, who did not accept a peasant being so close to the Imperial couple, had hoped that Rasputin's removal would cause the Tsarina to retreat from political activities. They also believed that

Rasputin was an agent of Germany, but he was more of a pacifist, and opposed to all wars.

In Russia, Rasputin is seen by many ordinary people and clerics, among them the late Elder Nikolay Guryanov, as a righteous man. However, Alexy II

of Moscow said that any attempt to
make a saint of
Rasputin would be "madness".

According to Dominic Lieven "more
rubbish has been written on Rasputin
than on any other figure in
Russian history".

Archduke Franz Ferdinand of Austria
was assassinated on Sunday 28 June
1914 (New Style); two weeks later
Rasputin was attacked in his home
village on 29 June 1914 (Old Style), so
it is not "... one of the great
coincidences of history..."

Codex
Gigas /
Codex
Seraphinianus

- Piece
for
Percussion
and
Prepared Piano -

I Codex Gigas
II Codex Seraphinianus

[duration 33:44] all rights reserved

CG/CS in tribute to
John Milton Cage Jr.
and
Edgard Victor Achille Charles Varèse

+

"´The story behind the making of Codex Gigas (´the giant codex´) is that it was the work of one monk who was sentenced to death by being walled up alive. Indeed, an analysis on the text does suggest that it was written by just one scribe due to the level of uniformity throughout. The legend says that the monk produced the manuscript in just one night...with the devil's help.´ With the help of Cage and Varèse, Melgaço presents one of the most obscure,

unfathomable and seraphimic faces
of his sonic offspring." (Pablo S. Paz;
Argentinean musicologist)

"Prepared Piano and Percussion;
perfect joint for a metaphysical
narrative; engaging and spiral
compositional codes as an undulating
caravan in a 'désert noir'.
Caravanserai - here - integrated by
musicians metaphorically in
covenant with God 'or' the Devil;
...or trying to discover the
difference... (...) 'Codex Gigas /
Codex Seraphinianus'! I think this
phonograph album deals with the
Duality. However, deeply embedded in
an Unity. Metaphorically God 'and'
the Devil! (Presumably this is not the
sequence if we apprehend well the
title of the Work in question. Should
we misplace the order of names?)

What really matters is that we are invited to delight in this endless cadence... Cadence in arabesque. We are ritually invited to participate in an Epiphany! Allow ourselves to be invaded by Epiphany. The Composer leads us to a state of Trance! Let us open the controversial books and each page will come... May be heard indecipherable words, polysemous illustrations through the imagery phono syntax given birth by Otacílio Melgaço? Discover for yourself. If you survive (there would never be a more beneficial and breathtaking challenge), you'll be stronger." (Caio Campbell; Anglo-Brazilian semiologist and musician)

§

I - The Codex Gigas (English: Giant

Book) is the largest extant medieval manuscript in the world. It is also known as the Devil's Bible because of a large illustration of the devil on the inside and the legend surrounding its creation. It is thought to have been created in the early 13th century in the Benedictine monastery of Podlažice in Bohemia (modern Czech Republic). It contains the Vulgate Bible as well as many historical documents all written in Latin. During the Thirty Years' War in 1648, the entire collection was stolen by the Swedish army as plunder, and now it is preserved at the National Library of Sweden in Stockholm, on display for the general public.

II - Codex Seraphinianus, originally published in 1981, is an illustrated encyclopedia of an imaginary world,

created by the Italian artist, architect, and industrial designer Luigi Serafini during thirty months, from 1976 to 1978. The book is approximately 360 pages long (depending on edition), and written in a strange, generally unintelligible alphabet. Originally published in Italy, the book has since been released in several countries. The Latin noun *codex* referred to a book with pages (as opposed to a scroll), and is often applied in modern usage to a manuscript with pages, especially an antiquarian one. *Seraphinianus* is a Latinisation of the author's surname, *Serafini* (which in Italian, refers to the seraphs). The title *Codex Seraphinianus* may thus be understood as "the book (or manuscript) of Serafini". Various artists such as Italo Calvino,

Tim Burton, Douglas Hofstadter and John Cage said, at some point, have the Codex Seraphinianus as a source of inspiration.

Sátántangó

[duration 45:00] all rights reserved

+

"Tango may never have been awarded with such a diverse and authentic perspective like this. PhonoPieces for two, three, four bandoneons and other supporting instruments (used at certain interludes as an acupuncture!). Tribute to own Bandoneon. Tribute to the Tango. Homage to Béla Tarr. ' By his own account, initially he sought to become a philosopher...' Does not sound familiar here? If ' Sátántangó' by Hungarian film director has 450 minutes, the album phonograph by Otacílio Melgaço has 45:00! This is the level of detail and complexity and ruminations and perplexities of the Brazilian composer and

instrumentalist. **Exotic** Calving
that sounds futuristic! The effects
used often become the main
instrument of this Work in another!
Unclassifiable. Homage to Jorge Luis
Borges. Perhaps, in a thought-
provoking conclusion, we're walking
along the mazes of Buenos Aires (the
mythical Buenos Aires

belonging

to Melgaço undoubtedly is
the same city that

belongs

to Jorge Francisco Isidoro Luis
Borges Acevedo) but

belonging

to a few hundred and hundred years
later... Past, present, future. Melgaço
reinvents the OMnipresent, reinvents
the Ubiquitous

- a challenging **paradox!** -

athwart the viscosity
‘neOTanguera’ of his metaphysical
‘Sátántango’!" (Caio Campbell;
Anglo-Brazilian semiologist
and musician)

"The Golem (Jorge Luis Borges;
Translated by James Honzik)

If (as affirms the Greek
in the Cratylus)
the name is archetype of the thing,
in the letters of ‘rose’ is the rose,
and all the Nile flows

through the word.

Made of consonants and vowels,
there is a terrible Name,
that in its essence encodes God's all,
power, guarded in letters,
in hidden syllables.

Adam and the stars knew it
in the Garden.
It was corroded by sin
(the Cabalists say),
time erased it, and generations
have forgotten.

The artifice and candor of man
go on without end.
We know that there was a time in
which the people of God searched
for the Name
through the ghetto's midnight hours.
But not in that manner

of those others
whose vague shades insinuate
into vague history,
his memory is still green and lives,
Judá the Lion the rabbi of Prague.

In his thirst to know
the knowledge
of God
Judá permuted the alphabet
through complex variations
and in the end
pronounced the name that is the Key

the Door, the Echo, the Guest,
and the Palace,
over a mannequin shaped with
awkward hands,
teaching it the arcane knowledge of
symbols, of Time and Space.

The simulacrum raised its

sleepy eyelids,
saw forms and colors that
it did not understand,
and confused by our babble
made fearful movements.

Gradually it was seen to be
(as we are)
imprisoned in a reverberating net of
Before, Later, Yesterday, While, Now,
Right, Left,
I, You, Those, Others.

The Cabalists who celebrated
this mystery,
this vast creature, named it Golem.
(Written about by Scholem,
in a learned passage of his volume.)

The rabbi explained the universe
to him,
‘This is my foot, this yours, and this

the rope,
but all that happened, after years,
was that the creature swept the
synagogue badly.

Perhaps there was an error
in the word
or in the articulation
of the Sacred Name;
in spite of the highest esoteric arts
this apprentice of man did not
learn to speak.

Its eyes uncanny,
less like man than dog and much less
than dog but thing
following the rabbi through
the doubtful
shadows of the stones of
its confinement.

There was something

abnormal and coarse in the Golem,
at its step the rabbi's cat fled in fear.
(That cat not from Scholem but
of the blind seer)

It would ape the rabbi's devotions,
raising its hands to the sky,
or bend over, stupidly smiling,
into hollow Eastern salaams.

The rabbi watched it tenderly but
with some horror. How (he said)
could I engender this laborious son?
Better to have done nothing,
this is insanity.

Why did I give to the infinite
series a symbol more? To
the coiled skein
on which the eternal thing is wound,
I gave another cause, another effect,
another grief.

In this hour of anguish and vague
light,
on the Golem our eyes have stopped.
Who will say the things to us
that God felt,
at the sight of his rabbi in Prague?

Si (como afirma el griego
en el Cratilo)
el nombre es arquetipo de la cosa
en las letras de 'rosa' está la rosa
y todo el Nilo en la palabra 'Nilo'.

Y, hecho de consonantes y vocales,
habrá un terrible Nombre,
que la esencia
cifre de Dios y que la Omnipotencia
guarde en letras y sílabas cabales.

Adán y las estrellas lo supieron
en el Jardín. La herrumbre

del pecado
(dicen los cabalistas) lo ha borrado
y las generaciones lo perdieron.

Los artificios y el candor
del hombre
no tienen fin. Sabemos que
hubo un día
en que el pueblo de Dios buscaba
el Nombre
en las vigiliass de la judería.

No a la manera de otras
que una vaga
sombra insinúan en la vaga historia,
aún está verde y viva la memoria
de Judá León, que era rabino
en Praga.

Sediento de saber lo que Dios sabe,
Judá León se dio a permutaciones
de letras y a complejas variaciones

y al fin pronunció el Nombre que es

la **Clave,**

la Puerta, el Eco, el Huésped

y el Palacio,

sobre un muñeco que

con torpes manos

labró, para enseñarle los arcanos

de las Letras, del Tiempo y del

Espacio.

El simulacro alzó los soñolientos

párpados y vio formas y colores

que no entendió, perdidos

en rumores

y ensayó temerosos movimientos.

Gradualmente se vio

(como nosotros)

aprisionado en esta red sonora

de Antes, Después, Ayer,

Mientras, Ahora,
Derecha, Izquierda, Yo, Tú,
Aquellos, Otros.

(El cabalista que ofició de numen
a la vasta criatura apodó Golem;
estas verdades las refiere Scholem
en un docto lugar de su volumen.)

El rabí le explicaba el universo
‘esto es mi pie; esto el tuyo,
esto la sogá.’
y logró, al cabo de años,
que el perverso
barriera bien o mal
la sinagoga.

Tal vez hubo un error en la grafía
o en la articulación
del Sacro Nombre;
a pesar de tan alta hechicería,
no aprendió a hablar

el aprendiz de hombre.

Sus ojos, menos de hombre
que de perro
y harto menos de perro que de cosa,
seguían al rabí por la dudosa
penumbra de las piezas del encierro.

Algo anormal y tosco hubo
en el Golem,
ya que a su paso el gato del rabino
se escondía. (Ese gato
no está en Scholem
pero, a través del tiempo, lo adivino.)

Elevando a su Dios manos filiales,
las devociones de su Dios copiaba
o, estúpido y sonriente, se ahuecaba
en cóncavas zalemas orientales.

El rabí lo miraba con ternura
y con algún horror. '¿Cómo' (se dijo)

'pude engendrar este penoso hijo
y la inacción dejé,
que es la cordura?'

'¿Por qué di en agregar a la infinita
serie un símbolo más? ¿Por qué
a la vana
madeja que en lo eterno se devana,
di otra causa, otro efecto
y otra cuita?'

En la hora de angustia y de luz vaga,
en su Golem los ojos detenía.
¿Quién nos dirá las cosas que sentía
Dios, al mirar a su rabino en Praga?

I do the following reflection...

'...and in the end pronounced the
name that is the Key, the Door, the
Echo, the Guest, and the Palace, over
a mannequin shaped with awkward

hands, teaching it the arcane
knowledge of symbols, of Time and
Space.´ Beyond Time, beyond Space -
Otacílio pronounced the name!
Pronounced the Key, the Door, the

E c h o,

the Guest, the Palace, the Symbol:

S á t á n t a n g ó!

¿Por qué di en agregar a la infinita
serie un símbolo más? Why did I give
to the infinite series a symbol more?

Move the Tango to a language of
contemporary music is fabulous but
others have already done. What

makes me wonder is...Otacílio
accomplishes this in a very special
way because ´Sátántangó´ (Disk of
Imaginary Beings) sounds

u n h e a r d!

At the same time is dense, fey,
iconoclastic, intimidating, fascinating
as tigers, mirrors, labyrinths,
libraries, swords...between the myth
and the poetic of Borges (and doing
the decoding of the creative, ironic,
powerful Title, between the myth and
the poetic of Tarr and Krasznahorkai,
of course). Withal the Tango between
melgacian poetic and mythology!
Gradually it was seen to be (as we
are) imprisoned in a

r e v e r b e r a t i n g

net of Before, Later, Yesterday,
While, Now, Right, Left, I, You, Those,
Others, All of Us!

Post Scriptum - Otacílio Melgaço &

Buenos Aires. ‘ (...) De toda suerte humana; aquí mis pasos Urden su incalculable laberinto. Aquí la tarde cenicienta espera El fruto que le debe la mañana; Aquí mi sombra en la no menos vana Sombra final se perderá, ligera. No nos une el amor sino el espanto; Será por eso que la quiero tanto.’ Borges & Melgaço are interconnected by common themes, including cities, tigers, mirrors, labyrinths, libraries, swords, dreams, philosophy...

The philosophical term ‘Borgesian conundrum’ is named after him and has been defined as the ontological question of ‘whether the writer writes the story, or it writes him.’ The original concept put forward by Borges is in *Kafka and His Precursors*—after reviewing works

that were written before Kafka's, Borges wrote: 'If I am not mistaken, the heterogeneous pieces I have enumerated resemble Kafka; if I am not mistaken, not all of them resemble each other. The second fact is the more significant. In each of these texts we find Kafka's idiosyncrasy to a greater or lesser degree, but if Kafka had never written a line, we would not perceive this quality; in other words, it would not exist. The poem 'Fears and Scruples' by Browning foretells Kafka's work, but our reading of Kafka perceptibly sharpens and deflects our reading of the poem. Browning did not read it as we do now. In the critics' vocabulary, the word 'precursor' is indispensable, but it should be cleansed of all connotation of polemics or rivalry.

The fact is that every writer creates
his own precursors. His work
modifies our conception of the past,
as it will modify the future.'

'Whether the writer writes the
story, or it writes him.' The musician
composed *Sátántangó* and now and
then, extraordinarily/metaphorically,
just also has written Borges (and the
muse Buenos Aires) 'las
partituras'? Would be a more
bewitching melgacian tribute? And so
the Argentine writer receives elegies
in the titles of the nine Pieces.
Reverse borgesian conundrum... And
so, hopefully, a hitherto blind Jorge,
through his hearing rubbed by
Melgaço, - a sensory domino effect -
has finally restored his vision; has
revived his vision for even reading a
word, even a single lexical, the most

vital: Sátántangó!

Hanging Gardens.
Melgaço & Buenos Aires.
Melgaço & Borges.
Melgaço & Tango.
Melgaço & Bandoneon...
Projected, prophesied, decanted,
destined Gardens of No Forking
Paths." (Pablo S. Paz; Argentinean
musicologist)

&

I - Sátántangó is a 1994 Hungarian film directed by Béla Tarr. Shot in black-and-white, it runs for more than seven hours. It is based on the novel Satantango by Hungarian novelist László Krasznahorkai, who has been providing Tarr with stories since his 1988 film Damnation. Tarr

had wanted to make the film since 1985 but was unable to proceed with the production due to the strict political environment in Hungary.

II - This film is based on literary sources and had a screenplay, but much of it was still improvised on set. Tarr had this to say on the subject of having a screenplay, but on his filming method in general: "No, we never use the script. We just write it for the foundations and the producers and we use it when looking for the money. The pre-production is a very simple thing. It takes always a minimum of one year. We spend a year looking all around and we see everything. We have a story but I think the story is only a little part of the whole movie."

III - The plot deals with the collapse of a collective farm in Hungary near the end of the Communist period.

Several people on the farm are eager to leave with the cash they will receive for closing down the community, but they hear that the smooth-talking and charismatic Irimiás, who had disappeared over two years ago and whom they thought to be dead, is returning. Much of the film's plot concentrates on the impact and consequences of Irimiás' return through multiple POVs as the communards must cope not only with Irimiás' scheming, but that of each other.

IV - The tango (possibly from Latin *tangere*, meaning "touch") is a partner dance that originated in the 1890s along the Río de la Plata, the

natural border between Uruguay and Argentina, and soon spread to the rest of the world. Early tango was known as tango criollo (Creole tango). Today, there are many forms of tango extant. Popularly and among tango dancing circles, the authentic tango is considered to be the one closest to the form originally danced in Argentina and Uruguay.

V - A newer style sometimes called tango nuevo or "new tango" has been popularized in recent years by a younger generation of dancers. The embrace is often quite open and very elastic, permitting the leader to initiate a great variety of very complex figures. This style is often associated with those who enjoy dancing to jazz - and techno-tinged, electronic and alternative music

inspired in old tangos, in addition to traditional Tango compositions. Tango nuevo is largely fueled by a fusion between tango music and electronica, though the style can be adapted to traditional tango and even non-tango songs.

VI - The bandoneon (in Spanish: bandoneón) is a type of concertina particularly popular in Argentina, Uruguay and Lithuania. It is an essential instrument in most tango ensembles from the traditional *orquesta típica* of the 1910s onwards, and in folk music ensembles of Lithuania. The bandoneon, so named by the German instrument dealer, Heinrich Band (1821–1860), was originally intended as an instrument for religious and popular music of the day, in contrast to its

predecessor, the German concertina (or Konzertina), considered to be a folk instrument by some modern authors. German sailors and Italian seasonal workers and emigrants brought the instrument with them to Argentina in the late 19th century, where it was incorporated into the local music, such as tango.

ROSÁRIO

- Tombeau
D' Arthur
Bispo -

[duration 1:02:12] all rights reserved

+

"While Otacílio Melgaço pays posthumous tribute to Arthur Bispo do Rosário, he draws - in tripartite Piece - a magnificent map of the existence of the honoree.

One of the highlights: a thorough inclusion of noise. All noises are cinematic, cinematographic; full of dramatic power. Besides having an important function musically, are stupendously imagetic! Flawless element to biographical phono cartography of the honoree.

‘ Under the diagnosis of ‘schizophrenic-paranoid’, Bispo do Rosário began to make objects with

different types of materials from the trash and junk found in the mental institution. Among the works, stand out vessels (a recurring theme due to his relationship with the Navy in his youth), banners, and household objects. His best known work is the Presentation Cloak, that do Rosário should wear on the Day of Judgement. With them, he intended to mark the passing of God on Earth. ‘The voices tell me to do this way’, he said about his art.’

And whose voices probably have O.M. heard?
Impossible to say. Or find out.
What I can assure is that ROSÁRIO confirms the high level that contemporaneously categorizes
Melgaço.

Arthur Bispo rebuilt the world in his
legacy and spanned the entire
History. Gave every object a name;
brought to baptism all human reality.
Was a reinventor, propagator of a
(new) cosmogony. 'New' or
I think is more suitable to say:
Eternal. In his brilliant imagination is
undoubtedly so. And what more can
want a true Artist? In his creative
universe, glossary of sounds,
compositional breadth, thematic
plurality, instrumentation without
borders...Otacílio Melgaço, for those
who really delve into his creations,
has done exactly the same with
Music." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"A Tombeau.

Preeminently comes in two forms, as a slow elegiac allemande grave in 4/4 or as a pavan, a tri-partite renaissance dance already long out of date for the era of tombeaux, but with all the trappings of the allemande. There are also a few unique tombeaux that appear as giges; that is because the gigue grave resembles the allemande in a number of respects. As opposed to the Italian lamento, the tombeau should not have used expressive elements of mourning, which were skeptically viewed in France. Nevertheless, certain typical onomatopoetic features were used: repeated note motifs depicting the knocking of Death at the door, ascending or descending diatonic or chromatic scales which depict the soul's tribulation and transcendence.

Froberger's Lamentation on the Death of Ferdinand III or the Meditation sur ma Mort Future would be a prime example of such a form.

Some tombeaux include a motif of four descending notes, a metaphor for grief given influential expression by John Dowland in his *Lachrimae* (1604). These genres offered many suitable expressive characteristics: the *suspirans* figure (a three-note upbeat), dotted rhythms, particularly in repeated notes, and slow-moving

harmonies in the minor mode whose gravity is heightened by a tendency to settle on pedal points.

Later examples also tend to use chromatic progressions related to the lamento bass. The few courante tombeaux exploit the same rhythmic features

in triple metre.'

There are passages in ROSÁRIO dealing with mastery the characteristics mentioned above. A very meticulous labor. And more: How O.M. updates the form is well established. Makes the past quotes - even if through deliberate compositional particles strategic and punctual - however exceeds the predictability of contemporaneity ('predictability' with which Melgaço never communed) and throws us again to unspeakable perceptions.

Here an almost extrapolation but carries significant importance. If the honoree suffered from 'psychopathology', hallucinations, delusions...; if he was a hostage of what science calls 'Insanity' (a

spectrum of behaviors characterized
by certain abnormal mental or
behavioral patterns...and...each of us
can draw conclusions that), a deed is
unquestionable: Starting from a free
understanding, Melgaço carries a
‘Portrait of Madness’ or, in addition,
his music portrays
‘how Art
can reveal
the metamorphosis
of Craziness into high Clarity!’

Far beyond the tombstone - the
legacy of Arthur, in my view, is proof
of that. The composition of Melgaço,
without any hesitation, is the solemn
Consecration." (Pablo S. Paz;
Argentinean musicologist)

- Also check out ‘Brenn And’ - the
other part of the diptych:

melgacootacilio.bandcamp.com/album/brenn-and-otac-lio-melga-o-duration-55-11 -

&

I - Arthur Bispo do Rosário (1909 or 1911 - 1989) was a Brazilian outsider artist. Diagnosed with schizophrenia, he lived in an psychiatric institution in Rio de Janeiro for 50 years, where he created his works of art with found objects, as part of a "divine mission". His work has gained recognition by art critics in the 1990 decade, when they were first displayed at the Venice Biennale in 1995.

Art critics classified it as avant-garde and compared to the ready-mades by Marcel Duchamp.

II - A Tombeau is a musical composition (earlier, in early 16th

century, **a poem**)

commemorating the death of a notable individual. The term derives from the French word for "tomb" or "tombstone". The vast majority of tombeaux date from the 17th century and were composed for lute or other plucked string instruments. The genre gradually fell out of use during the 18th century, but reappeared in the early 20th with Maurice Ravel's *Le tombeau de Couperin* (1919). Other 20th century tombeaux include Manuel de Falla's *Le tombeau de Debussy* for solo guitar, Arthur Benjamin's *Le tombeau de Ravel* for clarinet and piano, and the last movement of *Pli selon pli* by Pierre Boulez.

Dos
Cânticos
De
Maldoror

[duration 2:36:54] all rights
reserved

+

"´ Like the atomistic elements of a
ray of light penetrating a dark
room!´ Or maybe like the darkness
taking over everything and everyone
as a ruthless and seminal radius!

Radiusonic!

Colossal melgacian musical Piece -
full of noise and soundscapes
coupled to [´ spherical and convex
surface´] the usual timbre and
multi-harmonic plurality
[´ spiral(ized) and concave surface´]
of the Brazilian composer and
instrumentalist. Signs.

´ Signs, meanings in music, happen
essentially through the connotations
of sounds, and through the social

construction, appropriation and amplification of certain meanings associated with these connotations.'

The rare ability to translate the collective (un)conscious... Concoction of a wild and overflowing imagination, echoing Isidore-Lucien Ducasse, 'Dos Cânticos De Maldoror' ...as beautiful as the random encounter between an umbrella and a sewing-machine upon a dissecting-table! In other words, phenomenological audible invention in celebration of infinity signic! Or, if you prefer, convulsive beauty! Are you convulsively ready? Are you experienced (or intend to be)? Welcome!" (Pablo S. Paz; Argentinean musicologist)

"' At the beginning and end of the cantos, the text often refers to the

work itself. Lautréamont also references himself in the capacity of the author of the work. Isidore is recognized as the 'Montevidean'. In order to enable the reader to realise that he is embarking on a 'dangerous philosophical journey', Lautréamont uses stylistic means of identification with the reader, a procedure which author Baudelaire already used in his introduction of *Les Fleurs du mal*. He also comments on the work, providing instructions for reading. The first sentence contains a 'warning' to the reader:

'God grant that the reader, emboldened and having become at present as fierce as what he is reading, find, without loss of bearings, his way, his wild and treacherous passage through the

desolate swamps of these sombre,
poison-soaked pages; for, unless he
should bring to his reading a
rigorous logic and a sustained
mental effort at least as strong as
his distrust, the lethal fumes of this
book shall dissolve his soul as water
does sugar.' The lethal fumes of this
record shall dissolve his soul as
water does sugar... - adequate words
to also define the power of melgacian
compositions in focus.

Taking into account the countless
artistic works inspired by Comte de
Lautréamont and his Songs of
Maldoror, I attest categorically that
this creation of O.M. is among the
top! The wealth of detail, the
inventive breadth confirms the
enormous stature of this
phonographic treasure! Challenging,

audacious, polysemic, dazzling,
orgiastic...are appropriate
predicates. in fact I can ratify an
unquestionable issue: here, being
Melgaço between Nietzsche and
Dostoyevsky, (sonically) Everything is
Permitted! Extraordinary Music
turned inside out!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)



I - Les Chants de Maldoror (The
Songs of Maldoror) is a poetic novel
(or a long prose poem) consisting of
six cantos. It was written between
1868 and 1869 by the Comte de
Lautréamont, the pseudonym of the
Uruguayan-born French writer
Isidore-Lucien Ducasse. Many of the
surrealists (Salvador Dalí, André

Breton, Antonin Artaud, Marcel Duchamp, Man Ray, Max Ernst, etc.) during the early 20th century cited the novel as a major inspiration to their own works.

It is difficult to summarize the work because it does not have specific plot in the traditional sense, and the narrative style is non-linear and often surrealistic. Much of the imagery was borrowed from the popular gothic literature of the period, in particular Lord Byron's *Manfred*, Charles Maturin's *Melmoth the Wanderer* and Goethe's *Faust*.

|| -
fr.wikisource.org/wiki/Les_Chants_d_e_Maldoror (Original French text)

T a n z t
K a r l
T a n z t!

O t a c í l i o
M e l g a ç o
&
Z y c l u z
Q u a r t e t t

[duration 1:05:59] all rights reserved

Dedicated to Karl Kraus

+

"Karl Kraus is an eternal loose
cannon! His level of irony, sarcasm ...
was flawless and extremely
attractive. Obviously,
a born polemicist.

T a n z t K a r l T a n z t! is an
audacious phonograph record and
entirely devoted to string quartets.

Let us note in passing:
M e l g a c i a n String Quartets!
Everything has the same importance:
the creation itself, arrangement,
interpretation and literally

‘alchemy’ achieved by **O.M.** in the
mixing process. A snake biting its

own tail because the mixtures are
also overwhelmingly
compositional paths.

The Brazilian composer and
instrumentalist enforces the same
profile of his honoree and the
mischief contained in the titles of
sound pieces is indelible proof. Not
only makes mention of the legacies
of Kraus himself but musical
movements and doctrines and
schools and thoughts striking and
determinants to the twentieth
century. More than ´Witze´, the titles
are manifestations of a fine critic.
And sonically are experiments that
justify Melgaço be on the cusp of
History. Pointing out several
directions forward.
Lastly, the delicious and
metaphorical question remains: how
Herr Kraus would dance (´tanzt´)?

According to Karl, 'Satire that the censor understands is rightly censored.' Then, in correct measure, this work remains beyond censorship and beyond understanding. But there is something to be urgently understood in contemporaneity: We would believe only in an Artist that knew how to dance. Since the choreography is Nietzschean or Krausian or, in the case of the twenty-first century, Melgacian." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"In one way or another, O.M. puts 'his finger in the air' for - among many, many others; also totems of the same strain or armies of disciples and epigones - Schoenberg, Boulez, Cage... Not looking very offensive the image that I proposed, I

meant the finger-wagging in front of their noses. Symbolizing an affirmative genuine authentic emancipatory personalistic Act despite widely ironic. I could cite examples in the lives of those artists (Arnold, Pierre, John and...) who surely would have the same content, ladies and gentlemen. Otacílio does it in his own time as well as the others did in the past. Melgaço makes a retrospect, a particular anamnesis of the last century and turn the page without hesitation. Melgaço performs a kind of reckoning and moves on...

Reckoning not with the names themselves but part of what they represented. Or better yet, which was often misunderstood by herds, flocks of followers - from mentors uttered. His intention (O.M.) is not destructive because it has been done

over the second half of the twentieth century. What is the intention then?

Exquisite humor that's present in this work is only the more inviting face than is sonically and seriously revealed.

Sound pieces sometimes extremely challenging; sometimes sarcastically punctual about his - melgacian - 'targets'; sometimes bringing out an attractive excitability! Choose Karl Kraus as 'Eiserne Front' plus irreproachable is really a punch in the stomach of (often) vacuous, liquid contemporaneity.

While Melgaço throws 'acid frolics' (?) to great music icons of the past century through his puns, instead of simply quoting or caricaturing colossal figures (just like, in their times, they used to do - in warlike posture facing other

personalities sporting the same caliber/carat and with which fed disagreements and rivalries), O.M. is propositional. As if he could conduct the shattering of the references to institute new (individual) starting points. Shattering as a defrosting, thaw. Until it is brought to light what was underneath those translucent layers... ' Culture is the tacit agreement to let the means of subsistence disappear behind the purpose of existence.' (K.K.) Ultimately, what is brought to the fore are Purposes of Existence, I think. This is the Rite of Passage (Весна священная?) that Otacílio proposes. T a n z t K a r l T a n z t! and the seven hallucinatory string quartets make a frantic scan of the normative legacy of sound vertices pointing to the new

millennium. The current. Melgaço deconstructs vertex by vertex and then, instead of turning into a new one, he prefers to propose to all of us: 'let's dance!' (...) 'Inevitable dance; the dance of swords of all times!', citing excerpt from a poem by João Guimarães Rosa. And assuming a paraphrase: ...and so we will be dragged 'to the center of the whirlwind of great strength, which now flows, fierce, inside and outside of us...' Here's the proposal, invitation, challenge that Melgaço launches us and that he superbly translated into unparalleled strings."

(Pablo S. Paz; Argentinean musicologist)

§

I - Karl Kraus (1874 – 1936) was an

Austrian writer and journalist, known as a satirist, essayist, aphorist, playwright and poet. He directed his satire to the press, German culture, and German and Austrian politics.

II - "Science is spectral analysis. Art is light synthesis." (K.K.)

III - "The sound principle of a topsy-turvy lifestyle in the framework of an upside-down world order has stood every test." (K.K.)

DOKTOR
FAUSTUS
ODER
ADRIAN
LEVERKÜHN
WEHEKLAGE,
ERZÄHLT
VON
MEPHISTOPHELES

- APOCALIPSIS
OPERETTE -

[duration 01:12:15] all rights reserved

+

"VERTIGINOUS, HALLUCINATORY,
LYSERGIC,
APOTHEOTIC M-A-S-T-E-R-P-I-E-C-E!

Eccentric, complex, challenging,
unexpected, iconoclastic, unsettling,
uncomfortable, vicious,
anesthetizing, benumbing,
psychotropic, strange, bizarre,
exotic, perverse, redemptive, ...,
overmuch human or,
how do we know?:
i-n-h-u-m-a-n?

I am convinced that we´re
witnessing a turning point of great
Art given birth in Contemporaneity!

But my judgment may not be
interpreted bombastically, please.

Significant changes in the history are
made this way: (turning) point to
(turning) point.

Just as, in respective time and even
today, 'Finnegans Wake' by James
Joyce is considered both a vertex as
a dead end/cul-de-sac: the work
here focused (mainly by the salutary
challenger uneasiness caused and
everything that splendidly supports
it) also can be seen thereby! And this
phenomenon to me is more than
laudatory; is the maximum power
that 'earth-born expression' has -
toward permanently seal the apogee
that Humanity has to achieve.
Henceforth, we return, or, if we try
to go further, the potential
disconnexion is unimaginable.

Disconnection as a rupture

salubrious with the paradigms,
concepts, codes, customs,
vocabularies, ... in short, all the
artistic-aesthetic-cultural epicenter
with which we are accustomed (or
from which we become hostages
customarily) - even if consider the
extreme limits. Perhaps also by being
aware of this fact, the creator O.M.
placed the creature in the future?

Doctor Faustus or The Lamentation
of Adrian Leverkühn, Told by
Mephistopheles - Apocalipsis
Operetta. Ambitious enterprise
perpetrated by Otacílio Melgaço.

Doctor Faustus is a German novel
written by Thomas Mann, begun in
1943 and published in 1947 as Doktor
Faustus: Das Leben des deutschen
Tonsetzers Adrian Leverkühn, erzählt

von einem Freunde.’

Would be difficult to try to enumerate
how many innovations are present
here. I will cite only some of
the most explicit:

1- ‘Operettas are usually shorter
than operas, and are usually of a
light and amusing character.
Operettas are often considered less
‘serious’ than operas.’ Despite
maintaining his operetta shorter
than an opera, other conventions are
absolutely perverted by O.M.

‘Topical satire is a feature common
to many operettas. However, satire
is used in some ‘serious’ operas.’
Otacílio maintains a dual perspective.
While running through his creation as
a tragedy high to extreme, on the

other hand could we consider it a satire? I suppose so. One of polysemic antics of the Brazilian creator.

‘Normally some of the libretto of an operetta is spoken rather than sung. Instead of moving from one musical number to another, the musical segments — e.g. aria, recitative, chorus — are interspersed with periods of dialogue. There is usually no musical accompaniment to the dialogue, although sometimes some musical themes are played quietly under it. Short passages of recitative are, however, sometimes used in operetta, especially as an introduction to a song.’ While appropriating some spoken passages in light of the original prosodic prism (Zeitblom), it’s noted that O.M.

subverts typicalities of operettas in a
surprising way;

2- Melgaço carries the plot to the
Becoming; we can ratify it through
the characteristic timbre of the
voices. It's a futuristic masterpiece
and hence the term
apocalipsis/apocalypse;

3- Although it's noticeable that the
adopted language is German, the
composer becomes unintelligible -
most of the time. He suggests us a
phantasmic libretto! May we all draw
our own conclusions about this
interesting gimmick. I believe that
the metaphorical power of this
enlightened choice of Melgaço is
overwhelming;

4- A very important detail (in fact, is

not a mere detail): at times when
Mephisto opens his mouth,
considering the idiosyncrasies of
each interpretation - there are
different voices. From male to
female, from deep-toned to high-
toned, ie broadly deep to high / high
to deep;

5- Still giving meaning to the
colloquial Serenus, the conjunctural
narration is all 'in the lips of'
Mephistopheles. Under His rule. If the
robotic verb is exploited by others or
by Himself, is the Mephistophelian
point of view presented to us. Finally,
we can enjoy His version. Someone
should give Him such 'opportunity' -
seems to me that such right always
was stolen from Him; was time to
meet such mystical and historical
claim, no? Another metaphorical

brilliance offered by Otacílio.
Someone should provide the
confessional thread skein for Him
unprecedented. Melgaço does,
Melgaço commits it;

6- Cybernated voices - not cease to
be a warning against the growing
dehumanization current planetary,
agree? In my view, exaggerated
abduction by an onitechnology
(compromising interrelationships;
entombing predicates such as
empathy, compassion...); the
imminence of a new cold war;
worrying armed conflicts that use
religion as figurehead; fermented
xenophobia; rhizomic terrorism; the
power of the financial world above all
things (personal, political, social ...
dimensions) and so on. Resuming the
appearance of cybernated voices, for

some - this may be a factor of estrangement - in principle. But if you allow yourself to enter into the work, will find it a fascinating and intriguing feature - and it just brings more aesthetic richness and sensory challenge to the listener. And, of course, is strategically an element that references time and space.

There´s much more to be said...

Thomas Mann's last great novel (check out the full summary at the end of the page) is a modern reworking of the Faust legend, in which Germany sells its soul to the Devil. Highlighting the carat of this melgacian Operetta, I am sure that Otacílio - by bringing to the fore today ´Doctor Faustus´ - extrapolates Deutschland (the

historical context is another) and
now considers the W-o-r-l-d
to sell the soul!

Melgaço's protagonist is,
consequently, Mephistopheles.
Mann's protagonist, the composer
Adrian Leverkühn, is the flower of
German culture, a brilliant, isolated,
overreaching figure, his radical new
music a breakneck game played by
art at the very edge of impossibility.
In return for twenty-four years of
unparalleled musical
accomplishment, he bargains away
his soul - and the ability to love his
fellow man.

DOKTOR FAUSTUS ODER ADRIAN
LEVERKÜHN WEHEKLAGE, ERZÄHLT VON
MEPHISTOPHELES - APOCALIPSIS
OPERETTE really makes me, for the
first time, imagine how audible would

be a dialogue between a human and the Devil. As would be audible from our perspective. The witnesses. The mystery, the incomprehensible, astonishing, magnificent!

Otacílio Melgaço has become an expert at translating the untranslatable; maybe - and I ratify it without hesitation - bring to the musical form what would be inaudible! This masterpiece is an unquestionable and Melgamephistophelean proof!" (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Once in a rare interview, Otacílio Melgaço said that his sound Pieces are cathedrals built in slow motion before our ears. Him, an iconoclast, is probably a builder who destroys

his creation and then will erect it again and again and again. From dust to dust. Ashes to ashes. He recalled Schoenberg. Arnold uttered that had the ability to see through walls. Melgaço said, about himself, he would rather not see but hear through them. And now let us hear through O.M. one of the most stunning epiphanies - as an 'Apocalipsis Operetta' - brought to light in the XXI century.

Thomas Mann 'made a study of Friedrich Nietzsche, whose career including the supposed contracting of syphilis followed by complete mental collapse in 1889 at the height of his creative life prophesying the 'Anti-Christ', and his death in 1900, do present a pattern imitated in Leverkühn. The illnesses of Delius

and Wolf also resonate here.´

Syphilitic madness (Adrian was a syphilitic) and the pact with Mephisto go hand in hand. By the way, the search for exact illness and genius too. ´Genius is a form of the life force that is deeply versed in illness, that both draws creatively from it and creates through it.´ (Thomas Mann, Doctor Faustus)

If we consider that g-e-n-i-u-s means brilliance, intelligence, intellect, ability, cleverness, brains, erudition, wisdom, fine mind, artistry, flair; talent, gift, flair, aptitude, facility, knack, bent, ability, expertise, capacity, faculty, strength, forte, brilliance, skill, artistry also has d-e-m-o-n synonymously.

The timbre of the voices may be a direct effect of syphilis - not for those who speak (Mr. Leverkühn is the exception; he was already carrying the disease) but for those who listen! One of several possible genialities coming from melgacian scope! Because so he (Melgaço) makes all listeners also syphilitic, then all become receptacles of genius! And what is even more fantastic, Otacílio makes the listeners, demonic listeners! In this context, we are all **Mephistopheles!**

Maybe the mental breakdown of Adrian makes all voices indeed almost incomprehensible. Now we're not talking the language of men anymore... Maybe the whole context that opens Melgaço - reveals a

requirement for greater
comprehension; a higher and higher
understanding on our part.

Literally **transcendent.**

Simultaneously O.M., musically,
transplants for even the timbre of
instruments an another level of
absorption. Thus, we can state that
he generates new means to express
your inspiration transforming sound
avatars in other sonic generators -
metamorphosed. So in addition to
create his own terrific glossary, the
composer and instrumentalist
interferes in our conditions
(aesthetic, perceptual, sensory,
intuitive, philosophical, cognitive,
analytical, ..., and - I would say yet -
organic) to listen his artistic
offspring. Auscultate!

Sinuuous combinations that performs
Melgaço are always amazing. Beyond
the so-called contemporary music,
certainly. His sound experiments
should win the effigy Timeless,
undoubtedly. Past, present and
future are related as in a sacred
copulation. Or Mephistophelean.
Triadic copulation generating a
Timelessness that makes the music
of O.M.: an irresistible flow. More:
which 'safe conduct' this flow gives
to the artist? Being able to flirt with
the legacy of exceptional artists, like
Paul Thomas Mann or Johann
Wolfgang von Goethe or Christopher
Marlowe or Ferruccio Busoni, who at
least flirts should have an equal
stature. We are facing the
corroboration that.

Completing the melgacian complexity

in vogue, there are occasional quotes
from icons of (Austro-)German
culture throughout his titanic Piece.
From Johannes Chrysostomus
Wolfgangus Theophilus Mozart to
Arnold Schoenberg; from (inevitable
repeat them) Goethe
to Mann himself...

We are contemplating a work of art
simultaneously visceral and
animistic. We are faced with
perennial themes and storylines
already, I say. Melgaço and his
peculiar Gesamtkunstwerk. But in
which possible perspectives a work
of art today (under the aegis of
‘contemporary Man’)
will be inserted?

‘There is a great deal of illusion in a
work of art; one could go farther and

say that it is illusory in and of itself,
as a "work." Its ambition is to make
others believe that it was not made
but rather simply arose, burst forth
from Jupiter's head like Pallas
Athena fully adorned in enchased
armor. But that is only a pretense.
No work has ever come into being
that way. It is indeed work, artistic
labor for the purpose of illusion-and
now the question arises whether,
given the current state of our
consciousness, our comprehension,
and our sense of truth, the game is
still permissible, still intellectually
possible, can still be taken seriously;
whether the work as such, as a self-
sufficient and harmonically self-
contained structure, still stands in a
legitimate relation to our
problematical social condition, with
its total insecurity and lack of

harmony; whether all illusion, even the most beautiful, and especially the most beautiful, has not become a lie today.’ (Thomas Mann, Doctor Faustus)

It’s not sell our souls to Mephisto what interests Melgaço. What he wants, I think, and proposes is that we sell our souls to the art. To the great Art. An Art that will only be legitimized for us when our bodies and minds and souls are offering. We must realize that such a phrase is no mere figure of speech. I pity those that allow contemporary ordinary life steal them the power to become the highest human beings through the enjoyment of great Art.

Yes, DOKTOR FAUSTUS ODER ADRIAN LEVERKÜHN WEHEKLAGE, ERZÄHLT VON

MEPHISTOPHELES - APOCALIPSIS
OPERETTE and other melgacian works
belong to this auspicious rise.
Awakening and ascension.

The artistic concoction of Otacílio is
futuristic. He uses this allegory not
only as part of his distinctive
rereading. Somehow O.M. passes a
message to us. Put the pen in the
hands of Mephistopheles and connect
it and him with the times to come:
there is a clear errand given
(through his gift, the Art) by Mr.
Melgaço, I realize as a warning. And I
am referring to all Humanity. What is
it? At a minimum, we should figure
out how to take charge of our
destiny. While there's still time...
While there're still souls...

´To allow only the kind of art that the

average man understands is the worst small-mindedness and the murder of mind and spirit. It is my conviction that the intellect can be certain that in doing what most disconcerts the crowd, in pursuing the most daring, unconventional advances and explorations, it will in some highly indirect fashion serve man - and in the long run, all men.'

(Thomas Mann, Doctor Faustus)

Even if (and preferably) incomparably Melgapocalyptic, so be it!" (Pablo S. Paz; Argentinean musicologist)

&

I - Paul Thomas Mann (1875 – 1955) was a German novelist, short story writer, social critic, philanthropist,

essayist, and the 1929 Nobel Prize in Literature laureate. His highly symbolic and ironic epic novels and novellas are noted for their insight into the psychology of the artist and the intellectual. His analysis and critique of the European and German soul used modernized German and Biblical stories, as well as the ideas of Goethe, Nietzsche and Schopenhauer.

II - 'Doctor Faustus' is constructed in richly allusive and symbolic terms. H.T. Lowe-Porter refers to the three strands of the book: 'the German scene from within, and its broader, its universal origins; the depiction of an art not German alone but vital to our whole civilization; music as one instance of the arts and the state in which the arts find themselves today

[sc. 1949]; and, finally, the invocation
of the daemonic.' (Translator's
note, vi.)

III - Mann's characters are
composites, not specific
counterparts to individuals. Where
names do seem to allude to real
persons (such as Spengler, to
Oswald Spengler, or Kridwiss, to
Ernst Kris) Mann is **echoing** in
their names the philosophies and
intellectual standpoints of their time
(of which he was a part) without
intending portraits or
impersonations of the real persons.
The homoerotic character of the
violinist Rudi Schwerdtfeger is
modelled on Paul Ehrenberg of
Dresden, an admired friend of
Thomas Mann's.

In preparation for the work, Mann studied musicology and biographies of major composers including Mozart, Beethoven, Hector Berlioz, Hugo Wolf, Franz Schreker and Alban Berg. He communicated with living composers, including Igor Stravinsky, Arnold Schoenberg, and Hanns Eisler. In the death of the child there is an echo (appropriately) of the death of Mahler's daughter, after he had (in Alma's opinion) tempted fate by setting the *Kindertotenlieder*.

In Chapter XXII Leverkühn develops the twelve-tone technique or row system, which was actually invented by Arnold Schoenberg. Schoenberg lived near Mann in Los Angeles as the novel was being written. He was very annoyed by this appropriation without his consent, and later

editions of the novel included an Author's Note at the end acknowledging that the technique was Schoenberg's intellectual property, and that passages of the book dealing with musical theory are indebted in many details to Schoenberg's *Harmonielehre*.

IV - A most important and direct contribution came from the philosopher and music critic Theodor Adorno, who acted as Mann's adviser and encouraged him to rewrite large sections of the book. Mann also read chapters to groups of invited friends (a method also used by Kafka) to test the effect of the text. He wrote, "Zeitblom is a parody of myself. Adrian's mood is closer to my own than one might – and ought to – think."

V - SUMMARY. DOCTOR FAUSTUS. By
William Stewart.

The novel recounts the story of Adrian Leverkühn, a brilliant composer whose art is aesthetically groundbreaking yet intellectually cold. The events of Leverkühn's life are told by his childhood friend, the philologist Serenus Zeitblom, who juxtaposes the narrative of the composer with news of Germany's involvement in World War II, news that grows dimmer through the course of the novel. Zeitblom begins at their childhood in the small village of Kaisersaschern, and follows their progression through primary and secondary education into the University. Although Leverkühn studies theology, his passion is for music, and he demonstrates an

intuitive genius for composition from
a young age.

Leverkühn ultimately abandons theology for music and its mystical rationalism. In a scene key to his development as an artist, the composer becomes involved with a prostitute and contracts syphilis. This event serves as the source for Leverkühn's musical inspiration, compulsion, genius, sickness, and ultimate downfall and death. While working on music based on Shakespeare's *Love's Labour's Lost*, Leverkühn receives a visit from a shadowy, satanic figure who promises him twenty four years of musical genius in exchange for his rejection of love. The Faust legend is echoed here, the visitor functioning as a Mephistopheles to the

composer. As evidenced here, Mann creates a feeling of depth and complexity through his constant deployment of inter- and intra-textual allusions.

Mann devotes a large portion of the novel to the discussion of the society that springs up around Leverkühn during his period of artistic brilliance. By the end of the novel, Leverkühn has surrounded himself with an array of intellectuals who represent a series of bourgeois stereotypes and all of whom come under ironic scrutiny from Mann. As the novel moves to its close, the composer spirals deeper into sickness and madness. Leverkühn exhibits strong impulses towards love, but they only appear to verify the terms of his Faustian pact. His

attempts to take a wife are disastrous: he is not only rejected, but his proposal begins a bizarre chain of events that culminates in the death of one of Adrian's closest friends, Rudi Schwerdtfeger.

The awful possibility of the satanic pact's validity continues to haunt Leverkühn until the very end of the narrative. Soon after the death of Schwerdtfeger, Leverkühn's nephew, Nepomuk, comes to live with the composer. His innocence charms Leverkühn, but tragically, the child falls ill with meningitis and dies a slow, excruciating death. The composer blames himself for the fate of the child, believing that the love he demonstrated toward Nepomuk violated his satanic agreement and brought about the

child's demise.

In the novel's final scene, Leverkühn assembles his friends and colleagues for a performance of his masterwork, *The Lamentation of Dr. Faustus*. Prefacing the performance with a few remarks about its composition and meaning, Leverkühn speaks of the satanic contract, visits from demonic children, and supernatural inspiration. The extent of his insanity, most likely a result of the syphilis he contracted early on, unsettles the members of the salon, and they all leave except Zeitblom and a few others. Leverkühn is unable to perform the piece, instead collapsing with a groan over the piano as he attempts to strike the first chord. The composer's mental condition degrades steadily into total

incapacitation over the next ten years, during which time he is cared for by his mother and occasionally visited by Zeitblom.

N a d j a

Les
Champs
Magnétiques
de
L'Immaculée
Conception

[duration 1:18:52] all rights reserved

+

"Sur le point de m'en aller, je veux lui
poser une question qui résume
toutes les autres, une question qu'il
n'y a que moi pour poser, sans doute:
'Qui êtes-vous?' Et elle, sans
hésiter: 'Je suis l'âme errante.'

This is an interesting definition for
the impressions that Melgacian
music causes us: we are all
wandering souls!

'Tell me whom you haunt and I'll tell
you who you are.'

Otacílio Melgaço recontextualises the
classic written by André Breton and
transforms our relationship with

mythological Nadja - placing us as
listeners-protagonists - in a hieratic
Alliance based on (‘the imaginary is
what tends to become real’) a
surreal, fairy-like, EXTRAordinary
loving surrender. And apparently, as
it should be - immortalized (unlike
the novel). His ‘wish is that you may
be loved to the point of madness.’ No
wonder that Immortality and
Madness are often intriguing
pretenders...

The Odyssey signalized by the
Brazilian composer and
instrumentalist extrapolates the
original script; though, seems to me,
remains the scene (Paris) and the
atmosphere of highly
symbolic nature.

The differences, however, are
tremendous! I note that the mind of

Melgaço looks like the mind of a chess player. But I refer to the fabulous ancient Arab players who were betting their souls! The range of possibilities and details is immeasurable.

The directrix of Melgaço is much more ethereal. Certainly both personas (‘his’ protagonist - no more ‘André’ by Breton but each of us - and ‘his’ Nadja) roam the stunning streets of timeless French capital, but I do not believe that your feet touch the ground.

‘All my life, my heart has yearned for a thing I cannot name.’ Nameless are the four sound passages/landscapes that are the pulp of this work. Melgaço elevates everything we would term as

'CONVULSIVE' and inserts
'LEVITATIVE' as interesting condition
for excessiveness. Excess leads to
the Palace of Wisdom, Blake uttered.
Situating the most explicit: the extent
of music makes us lose the sense of
proportion of time and space. Their
stylistic profiles as well. In present
'Nadja', there's the hovering
musical temporality as metaphysical
extension, contemplation and
entrainment. The expanse here is
subtle, introspective, abyssal (depth
up!) but, concomitantly, extra
perceptibly vast, pointing to the
immeasurable.

If 'I am the soul in limbo': the limbo
turns, through Otacílio, into a kind of
Paradise Regained.

'People despair of love stupidly – I

have despaired of it myself — they live in servitude to this idea that love is always behind them, never before them: bygone years, lies about forgetting after twenty years. They can bear to admit — and force themselves to — that love is not for them, with its procession of clarities, with this look it casts upon the world from all the eyes of diviners. They are limping with fallacious memories, for which they even invent the origin of an immemorial fall, so as not to find themselves too guilty. And yet for each, the promise of each coming hour contains life's whole life secret, perhaps about to be revealed one day, possibly in another being.'

A relevant preamble: 'La Profanation de l'Hostie, La Fleur des Amants', while following the guideline of the

conceptual album, is a tribute to compatriot composer Gilberto Mendes too. Probably the idiosyncrasy of Mendesian legacy (especially works for Choir) provides references to the extravagant voices

suggested by **O.M.** in such composition. Another detail that is contained in dedicatory: 'The Desecration of the Host' combines perfectly with the fact of being a communist Gilberto.

Picking up the thread: Another suggested differentiation (see the title of the tracks; again I quote 'La Profanation de l'Hostie, La Fleur des Amants') is a much more pronounced sexualization. For Melgaço, if more vaporous is his amorous saga, more paradoxically it occurs in undeniable concreteness.

‘The sexual eagle exults he will gild
the earth once more
his descending wing
his ascending wing sways
imperceptibly the sleeves
of the peppermint
and all the water's adorable undress
Days are counted so clearly
that the mirror has yielded to
a froth of fronds
of the sky i see but one star
now around us there is only the milk
describing its dizzy ellipsis
from which sometimes soft intuition
with pupils of eyed agate
rises to poke its umbrella tip in the
mud of the electric light
then great reaches cast anchor
stretch out in the depths
of my closed eyes
icebergs radiating the customs of all
the worlds yet to come

bron from a fragment of you
fragment unkown
and iced on the wing
your existence the giant bouquet
escaping from my arms
is badly tied it digs out walls unrolls
the stairs of houses
loses its leaves in the show windows
of the street
to gether the news i am always
leaving to gather the news
the newspaper is glass today and if
letters no longer arrive
it's that the train has
been consumed
the great incision of the emerald
which gave birth to the foliage
is scarred for always the sawdust
of blinding snow
and the quarries of flesh are
sounding along on the first shelf
reversed on this shelf

i take the impression of death and
life to the liquid air.'

The music and the potentiated love
affair portrayed as a liquid air! Liquid
Air is a wonderful metaphor for the
Melgacian anointed concreteness.
See: 'Eyes exist in the savage state!
Love is always before you. Love it.'

For Breton, is not exactly a love
relationship that is revealed to us,
agree? This possibility
soon loses firmness.

For Melgaço, yes. 'Statue-Fétiche,
L'Attente - L'Amour' is an evidence.
Love in (more than human) growing.

This is another, fundamental
discrepancy. And, I think, the
denouement proposed by O.M. (a
mystical 'Happy End') is much more
surreal than the final sated by André.

'Objet non Identifié, Un Portrait

Surréaliste d'Elle et de Moi...'
deliberately shows us
an upshot mystique.

By the way, 'Objet non Identifié...' just because 'nothing that surrounds us is object, all is subject'. Another parallel reading can offer us the following connotation: as in ufology, love lived alongside Nadja is 'otherworldly'.

'I myself shall continue living in my glass house where you can always see who comes to call, where everything hanging from the ceiling and on the walls stays where it is as if by magic, where I sleep nights in a glass bed, under glass sheets, where who I am will sooner or later appear etched by a diamond.'

We hear the mysterious
transparency originating from each
of the four creatures while the
creator works as a goldsmith.
Merging the high caliber of ‘Les
Champs Magnétiques de
L’Immaculée Conception’ and
adamantine metamorphosis which
passed while we are listening
singular and hopeful epiphany.

‘The greatest hope, I say, is the one
in which all the others are met, is
that it exists for everyone and that
for everyone it lasts. That the
absolute gift of one being to another,
which can exist only in reciprocity,
be in the eyes of everyone the only
natural and supernatural hanging
bridge cast across life itself.’” (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"'The work of art, just like any fragment of human life considered in its deepest meaning, seems to me devoid of value if it does not offer the hardness, the rigidity, the regularity, the luster on every interior and exterior facet, of the crystal.' (A.B.)

Crystalline would be appropriate way to give denotation to 'Nadja - Les Champs Magnétiques de L'Immaculée Conception'. 'A crystal or crystalline solid is a solid material whose constituents, such as atoms, molecules or ions, are arranged in a highly ordered microscopic structure, forming a crystal lattice that extends in all directions'.

The Magnetic Fields of The Immaculate Conception!

‘The Immaculate Conception, according to the teaching of the Catholic Church, was the conception of the Blessed Virgin Mary in her mother's womb free from original sin.’ For me, there's all surreal context indicated by Otacílio Melgaço. From Mary to Nadja. Try -ladies and gentlemen - draw a parallel and everyone will realize the figurative complexity present here. And the ‘magnetic fields’ are also surreally mathematical and poetic forms to define his multidimensional sonic treatments, I dare say.

I would like to cite an sound example properly.

‘Sphinx, Qui suis-Je?

Qui sommes-Nous??’

It’s dedicated to Nadja own - in

person (Léona Camile Ghislaine Delacourt) and to her Melgaço makes two questions. First he calls Nadja: 'Sphinx'. Thereafter, O.M. asks: 'Who am I? Who are we?' This Sphinx must solve the reverse enigma!

Apart from concrete elements, much of the track is based on a female speech slowly being formatted melodically. Generally, the process is reversed. Starting from an existing melody line, the voice will be inserted. Of course, I am not referring to a random or improvised music.

There is a fellow Brazilian musician working with this perspective. Hermeto Pascoal. He calls this approach 'the sound of aura'. For him, 'is the sound vibration of the soul of each one, reflected by his

speech, which makes the connection between mind and body.' We can, grounded in this panorama, capture and translate musically sounds of people, animals, objects, etc. Through the description of Hermeto himself, perhaps 'sound of the soul' was more consistent. Even by some esoteric tone.

The Aura of Voice seems to be more appropriate for what Melgaço experienced in 'Sphinx'. Yes, it is a figurative language. An aura would be 'a field of subtle, luminous radiation surrounding a person or object (like the halo or aureola in religious art).

Various writers associate various personality traits with the colors of different layers of the aura. It has also been described as a map of the thoughts and feelings surrounding a person.' Becomes exciting and

revealing hear this stupendous Piece
considering such references and
constructive nature of analogies. In
fact, a nominal baptism is irrelevant.
What should be taken into account:
The result is terrific! I don't
remember any other composer who
has locomoted this 'technique' to
such deep and high niches. Here
seems to me to be a reverberation of
another Melgacian work:

melgacootacilio.bandcamp.com/album/doktor-faustus-oder-adrian-leverk-hn-weheklag-erz-hlt-von-mephistopheles-apocalipsis-operette-otac-lío-melga-o-duration-01-12-15

Propositional reverberations and
that presents us with possibilities
beyond the previously imaginable.

‘There is nothing with which it is so dangerous to take liberties as liberty itself.’ And nothing could be more welcome.

‘Perhaps I am doomed to retrace my steps under the illusion that I am exploring, doomed to try and learn what I should simply recognize, learning a mere fraction of what I have forgotten.’ Could be a motto to delirious couple in love in Paris? Neo conceptually perhaps... Sonically, certainly. Otacílio Melgaço, he does not follow rules. There are those that follow, there are those that do not. ‘No rules exist, and examples are simply life-savers answering the appeals of rules making vain attempts to exist.’ Therefore, it’s proportional the nonexistence of rules to him and the existence of his

art. The way that his timbre advances are multicolored; his rhythmicity is suggested and generated 'in the minds of listeners'; his melodies are in unpredictable orbit inside Melgacian harmonic wombs; his harmonies are convulsive as we call them an unquestionably electro-physiological phenomenon and more...

I propose a light-footed game, from both 'Nadja'. I'll put side by side the characteristics of Breton (novel) and Melgaço (phonograph album):

A.B. - Nadja. 'She is so named because in Russian it's the beginning of the word Hope, and because it's only the beginning, but her name might also evoke the Spanish 'Nadie', which means 'No one.'

O.M. - Spanish addendum is canceled.

A.B. - 'The narrator becomes obsessed with this woman.'

O.M. - Idem.

A.B. - 'He becomes reliant on daily rendezvous.'

O.M. - The days are meaningless and unimportant; eternity becomes ubiquitous.

A.B. - 'It is later discovered that she is mad and belongs in a sanitarium.'

O.M. - Madness is inexorable part of her charm and superior clarity.

A.B. - 'After Nadja reveals too many details of her past life, she in a sense becomes demystified, and the narrator realizes that he cannot

continue their relationship.'

O.M. - She reaches the maximum mystification. This only reinforces their alliance.

A.B. - 'In the remaining quarter of the text, André - the narrator - distances himself from her corporeal form and descends into a meandering rumination on her absence, so much so that one wonders if her absence offers him greater inspiration than does her presence. It is, after all, the reification and materialization of Nadja as an ordinary person that André ultimately despises and cannot tolerate to the point of inducing tears.'

O.M. - More spiritual relationship of both, it becomes more concrete. The power of this affective fusion occurs

exactly when resolves the paradox. That's what O.M. aspired to do (in his particular and fabulous synoptic reinterpretation and) musically. Nadja such an extraordinary persona and well beyond the limits of a trivial existential connection. Then a supernatural factor is present in this loving union. Madness is probably part of it. Why not?

A.B. - ' There is something about the closeness once felt between the narrator and Nadja that indicated a depth beyond the limits of conscious rationality, waking logic, and sane operations of the everyday. There is something essentially ' mysterious, improbable, unique, bewildering' about her; this reinforces the notion that their propinquity serves only to remind André of Nadja's

impenetrability.'

O.M. - Everything is aligned here. The exception is: Proximity, to Melgaço, becomes an element of eclipse between them; not an inexpugnable mystery but the consummation of the **Mystery** being lived.

A.B. - 'Her eventual recession into absence is the fundamental concern of this text, an absence that permits Nadja to live freely in André's conscious and unconscious, seemingly unbridled, maintaining her paradoxical role as both present and absent. With Nadja's past fixed within his own memory and consciousness, the narrator is awakened to the impenetrability of reality and perceives a particularly ghostly residue peeking from under its thin veil.'

O.M. - Absence and presence are equally palpable and confirm the completeness of the transcendent junction. 'Possession' and freedom, in the same way. Again the paradox is broken because now everything is emphatic ubiquity. Reality and unreality are penetrable and lead us to the same destination. There are no differences between one and another, no more. The veil falls. There's the consecration of ἱερὸς γάμος, ἱερογαμία, Hieros gamos.

A.B. - 'Thus, he might better put into practice his theory of Surrealism, predicated on the dreaminess of the experience of reality within reality itself.'

O.M. - Buried is a daydream. Everything is indeed experienced, everything becomes real. The

Supremacy of Reality that O.M. calls
Surreality - here. Everything is so
Real that it's above the real.
Ascending. Breaking boundaries,
borders, conventions, the tedious
and metastatic preestablished...
Between the narrator (Otacílio in
starring role) and Nadja or each
listener (each of us as protagonist)
and Nadja - because it's a double -,
the Love is stronger than Lunacy;
stronger than Reality (in its ordinary
meaning); stronger than Death... Take
this perspective - is not naïve, unless
we are incarcerated in an insensitive
everydayness. This prism can only be
discerned by those who aspire to a
high level of personal maturity and
that nourish noble expectations for
all existence itself. That goes for the
bright inner life and also for a
fraternity, solidarity, humanism

towards other living beings.

Yes, we will be stronger if throw in
the direction of Magnetic Fields!

Yes, we´ll be stronger because we
are indelible part of this Immaculate
Conception!

Yes, we have become stronger
mesmerized by renewed ´Nadja´ -
now perennially unmatched.

Congratulations to Melgaço-
Pygmalion!
P y g m a l i O. M." (Pablo S. Paz;
Argentinean musicologist)

&

I - One of the iconic works of the
French surrealist movement, Nadja

(1928) is the second novel published by André Breton. It begins with the question, "Who am I?"

It is based on Breton's actual interactions with a young woman (Nadja - actually Léona Camille Ghislaine Delacourt 1902-1941) over the course of ten days, and is presumed to be a semi-autobiographical description of his relationship with a mad patient of Pierre Janet. The book's non-linear structure is grounded in reality by references to other Paris surrealists such as Louis Aragon and by 44 somewhat banal photographs.

The last sentence of the book ("Beauty will be CONVULSIVE or will not be at all") provided the title for Pierre Boulez's flute concerto

...explosante-fixe....

II - André Breton (1896 – 1966) was a French writer and poet. He is known best as the founder of Surrealism.

His writings include the first Surrealist Manifesto (Manifeste du surréalisme) of 1924, in which he defined surrealism as "pure psychic automatism".

III - Gilberto Mendes (1922) is a Brazilian composer. Mendes was born in Santos/SP. He attended the Santos Conservatory from 1941 to 1949, and studied composition under Cláudio Santoro in 1954 and under George Olivier Toni from 1958-1960. In the 1960s he studied in Darmstadt under Pierre Boulez, Henri Pousseur, and Karlheinz Stockhausen. Mendes's compositions include cantatas,

motets, orchestral music, incidental music, solo and chamber pieces, and some avant-garde works. Most of them are published by Alain Van Kerckhoven Editeur. In 1965, he founded the Santos New Music Festival. In the 1970s and 1980s, he taught at the University of Wisconsin–Madison and the University of Texas, then was professor of music in São Paulo.

IV - Hermeto Pascoal (1936) is a Brazilian composer and multi-instrumentalist. He was born in Lagoa da Canoa, Alagoas. Pascoal is a greatly beloved musical figure in the history of Brazilian music, known for his abilities at orchestration and improvisation, as well as being a record producer and contributor

to many other Brazilian and
international albums.

Mauritia
Flexuosa

- 11

Peças

para

Viola

Caipira

Transubstanciada -

[duration 01:12:58] all rights
reserved

{During the post-production of this
album, died Brazilian writer Manoel
de Barros. In a way, a pupil of

Guimarães **Rosa.**

‘Mauritia flexuosa’ brings to mind
and honors the ‘fluxuoso’ artisan of
the words: Manoel Wenceslau
Leite de Barros.}

+

"‘Love? A bird that lays iron eggs.’
(p.49. The Devil To Pay In The
Backlands ‘The Devil in the Street, in
the Middle of the Whirlwind.’ João
Guimarães Rosa. Knopf, New York:
963)

Otacílio Melgaço to Pay in the Backlands...

‘Il Peças para Viola Caipira Transubstanciada’. The key to unlocking this work of art may be in the word ‘Transubstanciada’ (‘Transubstantiated’).

‘Transubstantiation (in Latin, transsubstantiatio, in Greek μετουσίωσις metousiosis) is the change whereby, according to the teaching of the Catholic Church, the bread and the wine used in the sacrament of the Eucharist become, not merely as by a sign or a figure, but also in actual reality the body and blood of Christ. The Catholic Church teaches that the substance or reality of the bread is changed into that of the body of Christ and the substance

of the wine into that of his blood,
while all that is accessible to the
senses (the outward appearances -
species in Latin) remains unchanged.

What remains unaltered is also
referred to as the ‘accidents’ of the
bread and wine, but this term is not
used in the official definition of the
doctrine by the Council of Trent. The
manner in which the change occurs,
the Catholic Church teaches, is a
mystery: ‘The signs of bread and
wine become, in a way surpassing
understanding, the Body and
Blood of Christ.’

It’s not the Catholic context that is
approached by Otacílio. He therefore
approaches the pure sense of the
term Transubstantiation; something
that goes beyond religious jargon
and that the creator Melgaço

implements in his music and in the
panorama of this album.
Melgaço elevates the bread and wine
(primeval concretion ´violeira´) to
become our flesh and blood
(immanence and flow existential;
more: metaexistential)! I corroborate
the fact that the sound of the viola
was actually transubstantiated! The
expression used by O.M. (11 Pieces for
Viola Caipira Transubstantiated) is
perfect! The strings of the viola are
transfigured; the soul of the
instrument is metamorphosed.

In all eleven tracks on the disc, there
is only one instrument, the viola. In
fact, the exception is the tenth - with
special guest Zycluz Quartett (which
is also made of strings but the
strings of a traditional quartet). We
heard then - again the name of the

instrument is irresistibly repeated -
the viola caipira played by Melgaço
however, post-registration original,
goes through 'alchemy' (that's
unimaginable!) in the Melgacian
soundboard.

An instrument that is almost totally
geared to folklore, gain a new and
unique perspective on 'Mauritia
Flexuosa'!

A necessary observation: Lately,
there are many guitarists who have
classical training and moving toward
to the viola caipira. There is a use in
folkloric tone but with a
sophisticated varnished alien
technicity, in my opinion.

Melgaço takes another direction. His
interferences are not exactly

technical (are also) but mostly
directly on the primal sonorities. I
am referring to what is most
essential in sound: timbre!
Primordial sounds that, heading for
the 'stylistic trunk', kept the roots
of folklore. As a starting point. From
this, everything becomes permissible
for Melgaço. Otacílio goes straight to
the identity of the sound (timbristic
identity) and only in this way is that
other interventions are given to light.
le harmonic, rhythmic, melodic
layers etc. O.M.; the composer,
arranger, instrumentalist and mixer.
At this time,
the composer - and his
ubiquity irreversible -;
the arranger - and his
rhizomatic omniscience -;
the instrumentalist - and his
fermented empiricism -

and
the mixer - and all his fusions,
transpositions, overdubbing,
affordable effects etc. -
are God because everything 'they'
can. As the eastern quote,

'The Artist
should be the
God of its
art.'

This means that O.M. creates
sonically his 'own viola', bringing
out various and unpredictable
possibilities that the peculiar

instrument allows and others that
only the Melgacian creativity
can engender!

Additional lovely detail. If Love is a Bird that lays iron eggs, probably he should also sing. A song of a bird is at the beginning of the work. A song of another culminates the work (in a sense because there's a continuity that is post-culminating). The first: Manuelzinho-da-crôa (*Charadrius collaris*); last: Coruja Orelhuda (*Rhinoptynx clamator*). Both are part of the birds that were cited by Guimarães Rosa in his literary creations... Seems to me that there's a cycle established from these concrete 'tips'. As the first bird is diurnal and is the ultimate nighttime, I believe our saga begins with daybreak and ends in endless

night. In other metaphorical words,
Everything - between 'buritis' and
'violas caipiras' - is the edge of a
Mystery. I make mention of the
'Grande Sertão (Mineiro)' and
intrinsic 'Veredas' ... There's no
perfect translation but I mean The
Backcountry (embodied in Minas
Gerais); The vast (almost
impenetrable in mythology)
Hinterland; uterine Outback...and
intricate many-sided daedal Paths...
From his 'Body, Blood (and Soul)'
that was the triadic Melgacian
(sonorous) itinerary. Crafted by
designer O.M., the enigmatic and
fascinating cover image of the album
is impeccable even
in this connotation.

'The Master is not the one who
teaches; it's the one who suddenly

learns', Rosa teaches us. And,
availing myself of the so
quintessential wisdom, I say: Otacílio
Melgaço, besides making us
voracious apprentices, never tires of
being the one who suddenly learns..."
(Pablo S. Paz; Argentinean
musicologist)

"~ Mauritia Flexuosa - Il Peças para
Viola Caipira Transubstanciada -',
explicit homage to João Guimarães
Rosa, eternal reference in all
Melgacian creation. Even when it not
brings elements directly linked,
unlike the present case, Rosa
remains ubiquitous (sometimes
invisible but never unheard) in inner
universe and also cosmogonic
across the imaginary that is Habitat
to the composer and instrumentalist
O.M.

João Guimarães Rosa (1908 – 1967) was a Brazilian novelist, considered one of the greatest novelists born in the 20th century. Was given birth in Cordisburgo belonging to the state of Minas Gerais. The same of Otacílio Melgaço.

Tribute explicit because it makes the union of two icons of the culture ‘mineira’ (from Minas Gerais) and ‘rosiana’ (about Guimarães Rosa): ‘Moriche Palm’ and ‘Viola’. Or, in Portuguese, ‘Buriti’ and ‘Viola Caipira’. Please - do not confuse ‘viola caipira’ (a ten-string, five-course acoustic guitar) with ‘viola’ (typically used in scholarly environment - ‘since the 18th century it has been the middle voice of the violin family, between the violin and the cello’). Other relevant

information: *Mauritia flexuosa* is the scientific name of Buriti. Remember that each title of each song is a popular synonym for *Mauritia flexuosa*! So let's doing the assembly of this sonic puzzle.

The Crossing...

We could consider
Mauritia Flexuosa
- 11 Peças para Viola Caipira
Transsubstanciada - as a 'mineira'
odyssey; through deep Minas Gerais.

The immeasurable difference
between a folk odyssey and the
current is Melgaço that radically
transforms the sound of the
instrument and thus reinvents the
guts of the whole journey that invites
us to tread!

The Third Bank of the River...

‘When I write, I repeat that which I’ve already lived. And for those two lives, only one lexicon will not suffice.

In other words, I would like to be a crocodile living in the São Francisco. I would like to be a crocodile because I love great rivers, because they’re profound like the souls of men. Their surfaces are vivacious and clear, but their depths are tranquil and dark like the suffering of men.’ (J.G.R.)

When Otacílio Melgaço is in the process of composition, I have no doubt, he is profound like the souls of men.

When Otacílio Melgaço is presenting to us his compositions, I have no doubt, he is vivacious-and-clear but his depths remain tranquil-and-dark

like the suffering and also the
transubstantiation of men." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

&

...for purposes of pragmatism and
clear exegesis,
quotes have Wikipedia as a source...

I - *Mauritia flexuosa*, known as
BURITI, the moriche palm, ité palm,
ita, canangucho (Colombia), or
aguaje (Peru), is a palm tree. It
grows in and near swamps and other
wet areas in tropical South America.
It has been reported from Brazil,
Trinidad, Colombia, Venezuela,
Guyana, Suriname, French Guinea,
Ecuador, Peru and Bolivia. *Mauritia*
flexuosa is an elegant tree which can

reach up to 35 meters in height. The large leaves form a rounded crown.

The flowers are yellowish, and appear from December to April. The fruit, which grows from December to June, is a chestnut colour and is covered with shiny scales. The yellow flesh covers a hard, oval, nut. The seeds float, and this is the means by which the palm tree propagates. In natural populations the tree reaches very high densities;

II - The government of the Federal District - the Brazilian state where the country's capital, Brasília, is located - is called Palácio do Buriti ("Buriti Palace"). Across the street from the building there is a square with fountains and a single moriche palm tree, which was taken from the outskirts of the city and replanted

there. The species is a common feature of the cerrado vegetation that predominates in central Brazil;

III - The viola caipira (Portuguese for country guitar) is a ten-string, five-course guitar. Unlike most steel-string guitars, its strings are plucked with the fingers of the right hand similarly to the technique used for classical and flamenco guitars, rather than by the use of a plectrum. It is a folk instrument commonly found in Brazil, where it is often simply called viola. Resonator models are also produced. The origins of the viola caipira are obscure, but evidence suggests it evolved from the vihuela/viola de mano that Spanish and Portuguese settlers took to the new world. It has also similarities with the 5 course

baroque guitar, that elsewhere evolved into the modern guitar. It is likely a descendant of one of the many folk guitars that have traditionally been played in Portugal. The viola braguesa and viola amarantina, for instance, are two types of ten-string guitars from the north of Portugal, which are closely related to the viola caipira;

IV - Some have described the viola caipira as Brazil's national instrument;

V - Violas are present in nearly all Brazilian music forms, anywhere in the country (although it is declining in some places). It most often associated with Caipira Music (Brazilian country music), with some forms of North-Eastern music and

with folkloric music. It was once used to play urban music, like choro, samba and Maxixe, but has been replaced by the acoustic guitar;

VI - Well-known players of Brazilian viola include Zé Côco do Riachão and Renato Andrade (both composers/instrumentalists from Minas Gerais - the same Brazilian state where was born Melgaço), Tião Carreiro, Paulo Freire...;

VII - Buriti, written by Guimarães Rosa, is an enigma. Short story/novel/poem, the story is told in flashback and can be read in many different ways. Poliphony and deviation from the conventional use of language are strategies that catch the readers' attention, for they are enchanted by the originality of the

Brazilian writer's linguistic experiments. This article aims at pointing out some of the qualities of Buriti, especially highlighting the great richness of words, the multiple points of view and the use of flashback:

santacruz.br/v4/download/revista-academica/14/15-guimaraes-rosa.pdf (in Portuguese)

VIII - The São Francisco is a river in Brazil. With a length of 2,914 kilometres (1,811 mi), it is the longest river that runs entirely in Brazilian territory, and the fourth longest in South America and overall in Brazil (after the Amazon, the Paraná and the Madeira). It used to be known as the Opara by the indigenous people before colonisation, and is today also

known as Velho Chico. The São Francisco originates in the Canastra mountain range in the central-western part of the state of Minas Gerais.

IX - Manoel de Barros (1916 – 2014) was a Brazilian poet. He has won many awards for his work, including twice the Prêmio Jabuti (the "Tortoise Prize"), the most important literary award in the country. Barros was born in Cuiabá, and is regarded by critics as one of the great names of contemporary Brazilian poetry.

maximinimalistic

[duration 55:06] all rights reserved

+

"I do not care if we can find traces of minimalism or postminimalism here (yes, is the most minimalistic melgacian offspring). What is relevant is that Otacílio Melgaço really search the essence of the Music and the quintessence of his own compositions in this work. I argue: for me, 'minimal' is 'substancial'. 1 - Absolutely necessary; indispensable (nonessential will be waived); 2 - Being such by its very nature or in the highest sense; natural; spontaneous; 3 - Inherent; 4 - Completely realized; absolute; 5 - Logic (of a property) guaranteed by the identity of the subject.

m a x i m i n i m a l i s t i c - the core,
the marrow.

M-a-x-i. First - things more underground. Quoting David A. Jaffe, I see glimpses of maximalism in the focused work as each composition ‘embraces heterogeneity in which all outside influences are viewed as potential raw material’. And I emphasize that this element contributes greatly to avoid obviousness and predictability inherent to many minimalist proposals. Only this topic would be enough; would justify a spotlight to highlight this current disc.

M-i-n-i. ‘I discovered that the most interesting music of all was made by simply lining the loops in unison, and letting them slowly shift out of phase

with other', once said Steve Reich. Interesting but we must go further. A feature of utmost importance: it seems to me that, beyond rationalistic load that is used on a large scale under the cloak of such style/language/method, Otacílio dives in the deep waters (or is catapulted to high air?) of intuition; he includes insights that reveal magmatic sound pieces. The magma is ejaculated from what is most nuclear. I believe - his (O.M.) contribution is, among others, the act of inserting unusual dimensions to cyclical spasms that occur in each track. Rarely present cerebralism in a minimal structure allows this. O.M. pierces the arbitrary moving layers and introduces us to an amazing kind of kinetic cumulative 'levitation'. As, according to some, a sui generis

mantric effect. Levit-A(c)tion - or
‘Aktion’, invoking Beuys. Rise, be
suspended, defy gravity. Musically
through a mutant repeatability
(another excitant paradox), we tend
sensorially to penetrate growing
niches of abstraction. We freed
ourselves of the more concrete
aspects of music glossary and allow
our minds become prone to elate
star-gazing. ‘Detachment’,
‘extrication’ would be my synonyms
for ‘levitation’.

Still about ‘rise into the air’, I
should paraphrase Charles Ives and
thus affirm: In ‘thinking up’ music I
usually have some kind of a
‘maximinimalism’ with wings on it in
back of my mind! However today I will
exhume Plato. Plato warns us that
essentially ‘music (...) gives soul to

the universe, wings to the mind, flight
to the imagination, and charm and
gaiety to life and to everything.'

Therefore, the melgacian
pluricompass postminimalistic (?)
reminds us that there're powerful
wings in our imaginations. Our
imaginations are juicy targets to the
sharp/keen focus of this stupendous
album. And listening with attention
and distraction twinned (how should
we view each masterpiece), his
creator might make another
proposition: There are powerful
wings at our backs, too. I hope that
metaphor prevails. Now depends on
you, listeners." (Pablo S. Paz;
Argentinean musicologist)

"Observing the Zeppelin, heaviness
and lightness. Maximum weight,
minimum lightness. Maximum

lightness, minimum weight.
Transitions, conductions and
consistencies ... levitating.

The title,
m a x i m i n i m a l i s t i c,
opens several connotations. Even the
most paradoxical, as is typical of the
composer and instrumentalist O.M.

‘A steady pulse, usually continuing
throughout a work or movement;
general evenness of dynamics,
without strong climaxes or nuanced
emotionalism; an avoidance of
obvious or linear formal design.’

Okay.

The unexpected. There dalliances
with the silence that lead us to
crests and valleys of auditory acuity.
Here, for Melgaço - I think, silence is

like a varnish on the notes. Leveling
intensities, directing our audition for
new trans-spatial perspectives.

For keener observers. From time to
time, maximalist outbursts
(‘complex systems of juxtapositions
and collisions’) - but always
contained in the subtle womb of
(some) compositions. Acupuncture
needles. Threats of **vulcanity**. In
Praise of strategic Restraint,
Condensation - as it happens
in poetry.

Returning to the title, I reflect on the
melgacian polysemy.
He intends to raise ‘his’ minimalism
to a ridge?
It would be a way to make
amalgamated as possible ‘his’
maximalism - perverting it, negating

it, or better, turning it into another
face, the reverse?

There would be a search for a
paradoxical indecipherable union
(making explicit the minimum |
making implicit the maximum)
perhaps in proposing an alternative
denomination for this hybrid?
Probably all-and-none of the
hypotheses above!

‘The real art of conducting consists
in transitions.’ (Gustav Mahler)

I think ‘maximinimalistic’ is
fundamentally about transitions. An
ascensional phonograph record
about transitions, conductions and
consistencies.” (Caio Campbell;
Anglo-Brazilian semiologist
and musician)

Also listen:

melgacootacilio.bandcamp.com/album/metaborizumu-pieces-for-vibraphone-voices-and-broken-glass-otac-lío-melga-o-duration-51-21

8

I - In the visual arts and music, minimalism is a style that uses pared-down design elements.

Minimalism in the arts began in post-World War II Western Art, most strongly with American visual arts in the 1960s and early 1970s. Prominent artists associated with minimalism include Donald Judd, John McCracken, Agnes Martin, Dan Flavin, Robert Morris, Anne Truitt, and Frank Stella. It derives from the reductive

aspects of Modernism and is often interpreted as a reaction against Abstract expressionism and a bridge to Postminimal art practices.

Minimalism in music features repetition and iteration such as those of the compositions of La Monte Young, Terry Riley, Steve Reich, Philip Glass, and John Adams.

Minimalist compositions are sometimes known as systems music.

The term "minimalist" often colloquially refers to anything that is spare or stripped to its essentials.

II - Postminimalism is an art term coined (as "post-minimalism") by Robert Pincus-Witten in 1971 used in various artistic fields for work which is influenced by, or attempts to develop and go beyond, the aesthetic

of minimalism. The expression is used specifically in relation to music and the visual arts, but can refer to any field using minimalism as a critical reference point. In music, postminimalism refers to music following minimal music.

III - In the arts, maximalism, a reaction against minimalism, is an esthetic of excess and redundancy. The philosophy can be summarized as "more is more" contrasted with minimalist motto "less is more".

In music, Richard Taruskin uses the term "maximalism" to describe the modernism of the period from 1890 to 1914, especially in German-speaking regions, defining it as "a radical intensification of means toward accepted or traditional ends."

This view has been challenged, however, on grounds that Taruskin uses the term merely as an "empty signifier" filled with "a range of musical features—big orchestration, motivic and harmonic complexity, and so on—that he takes to be typical of modernism". Taruskin, in any case, did not originate this sense of the term, which had been used by the mid-1960s with reference to Russian composers of the same period, of whom Sergei Prokofiev was "the last".

Contemporary maximalist music, (...) examples include the music of Edgard Varèse, Charles Ives, and Frank Zappa. In a different sense, Milton Babbitt has been described as a 'professed maximalist': his goal being, "to make music as much as it can be rather than as little as one

can get away with." Richard Toop, on the other hand, considers that musical maximalism "is to be understood at least partly as 'antiminimalism'".

Procissão Nordestiça

[duration 01:13:36] all rights
reserved

Dedicated to César Guerra-Peixe

+

"The breadth of this work of art is
already noticed from the cover. The
scalding hallucinatory sun and
surreal aspects of the mythological
deep Brazilian Northeast; Spectra of
the original Roman sequence of
peregrination; Adrien Moreau
Carnival Procession; refinements of
Commedia dell'arte etc.

´ Many elements may be used to
make a procession more significant
than just ´ people walking in the same
direction´ : A special mode of
transport; Music; Order of

precedence; Bearers of banners,
fans, icons, treasure...; Scent,
provided by flower bearers or
censers of incense; Skilled
performers; Special lighting;
Spectacle; The dispensing of gifts...
Functions: Advertisement; Change in
government; Display of power;
Entertainment; Solidarity; Events;
Christian processions.

Processions have in all peoples and
at all times been a natural form of
public celebration, as forming an
orderly and impressive ceremony.
Religious and triumphal processions
are abundantly illustrated by ancient
monuments, e.g. the religious
processions of Egypt, those
illustrated by the rock-carvings of
Boghaz-Keui, the many
representations of processions in

Greek art, culminating in the great Panathenaic procession of the Parthenon Frieze, and Roman triumphal reliefs, such as those of the arch of Titus.'

A little of each element and each function is present in 'Procissão (Procession) Nordestiça'. Directly or suggestively. Thus, there's a hybrid event that blends historical periods; cultural diversity; personal and collective expressions; physical and spiritual experiences etc. Certainly an ascensional rituality in all cases and the musical is what interests me first.

First of all, we find evidence of musical anthropology and ethnography as well. This only contributes to increase our

admiration. Plural should be the support means to the artist: means living in the womb of sonic universe as well as dance, literature, film, sculpture, theater etc. Means that pervade the sciences, philosophy, mythology, semiotics, languages and so infinitely.

But I propose we start from the sonorous uterus, I repeat.

Fifes, zabumbas (percussive instruments), triangles, sanfonas (accordions), violas of repentistas...

The viola caipira (Portuguese for country guitar) is a ten-string, five-course acoustic guitar. Repentista refers generally to a popular poet in Portugal or in Brazil, an improviser, from a mote, spontaneously delivers a poem in the form of a sudden.

Repentistas poets fall into the

tradition of oral literature and literature of string from a particular region or country. The viola repentista the interior of Northeast Brazil is called 'Cantoria' in which parades improvised verses in numerous ways; stanzas, setilhas, decimals, 'outavas', 'hammers', 'gallops', etc.

More: the Aboio! Aboio is a typical canticle of the Brazilian Northeast also common in Minas Gerais, Goiás, Mato Grosso and Mato Grosso do Sul. Consists of a wordless chant sung by cowboys driving cattle when the pastures or to the corral. It's a slow song, the rhythm of the movement of animals, ending urging the herd...

These and other northeastern sonic idiosyncrasies are the

accoutrements that as well O.M. uses
for his incredible audible landscape.

Human landscape in motion, in
progress, in process, in procession.

An artist traces the genealogy
cartography of a country and allows
review of intrinsic folksy mapping;
it's a folk avant rereading; is the
reinvention of folk through the
intersection between tradition and
avant-garde (I beg your pardon by
terminology such alien nowadays,
dear netizen, but nonetheless
endowed with pragmatic concern, as
is my desire).

Personalities like Guerra-Peixe and
Villa-Lobos and Camargo Guarnieri,
in the Brazilian scene of yore,
performed this 'task'. I highlight
three differences between Melgaço
and examples of predecessors (of

course, all this greatly influences when this context is revisited): Otacílio does not remain faithful to formal structures; his use of technology is unparalleled (even taking advantage of contemporaneity, could he abstain from such use or do not have the craftsmanship - is not the case, quite the contrary); there's a striking freedom in O.M. to transcend easily identifiable sound glossaries that categorize the ancestors - even considering their respective proven qualities and versatilities.

This album is originally dedicated to César, I suppose, on behalf of the warrior, combative, fierce way that Guerra-Peixe (is not coincidental, 'War' means 'Guerra' in Portuguese!) defended the national

art (in substance) and, especially, the northeastern universe in its telluric face. 2014 is also the centenary of his birth. Despite all the extrapolations of Melgacian creation, in the dedication he left a signature of commitment to a gifted cultural immanence but while being irreversibly open to transmutations.

Transmutations are not as the funeral of relevant bequests in favor of experimentalisms vacuums just to personify hipness (frighteningly decadent perspective); Transmutations are not as signs that 'everything is art' (anachronistic posture and open to all kinds of dupe), as if we were naive or without criteria and insights to accept any chouse or quackery that so many want to foist on;

Transmutations - under the grip of a materialistic version purely marketing and commercial - are not as mass culture of a nation cripple or deform or crush genuine expressions of another through the oppressive power of Profit/Usury (as if everything summarize 'the business' and the end justifies the means) and not through a mutually beneficial artistic interface...

Transmutations are felt frankly that embody existential developability including through musicality. This phenomenon makes us know ourselves better as well as the expressions of other people around the world. So we value our peculiarities as well as the diversity present in other cultures. This phenomenon then updates the

traditions without having to annihilate them. And so we are always looking to the forward, giving evidence of how the entire heritage of humanity was a lesson. Even to avoid repeating past mistakes.

I am not digressing. Everything I wrote above is the core of the work that I am reviewing now.

Otacílio Melgaço therefore invites us to a pilgrimage. High-spirited, venturous, adventuress, ludic, perchance Bacchic, ..., as if predicates for Immanence and Transcendence become Eclipse!

Being part of the Body of the procession is to be open to a metamorphosis, becoming part of another; is to be yourself and the other simultaneously; is

a supreme intersection.

This could also be a definition of the
Art in the light of O.M." (Pablo S. Paz;
Argentinean musicologist)

" According to Dionysius of
Halicarnassus, the procession, as
practiced in the Roman Republic, was
identical to the Greek procession,
which, combined with the similarity in
sacrificial rituals, games, and
practices of the general meeting,
reception of foreigners and the
cessation of hostilities were
evidence that Rome was founded, not
by barbarians, but for Greeks.

The procession took place before the
game, was led by the chief
magistrates, beginning at the Capitol,
went through the Roman Forum and

the Circus Maximus ended.

The procession was followed
in sequence:

- 1 - The sons of the Romans who were in the age to become adults; were riding those whose parents were Roman knights, and walking the destined to serve in the infantry;
- 2 - Handlebars of carriages, chariots...;
- 3 - Those who compete in the games, with their naked bodies except for a garment covering the genitals;
- 4 - The first division of dancers, men;
- 5 - The second division of dancers, young;
- 6 - The third division of dancers, children;
- 7 - Dancers representing satyrs, who

imitated and satirized the movement
of other dancers;
8 - The minstrels (the players
on flutes);
9 - The players on the lyre;
10 - People who carried the incense;
11 - The images of the gods.'

To Otacílio Melgaço, here's a starting
point to create his 'Procession
Nordestiça'. The composer and
instrumentalist transplanted the
tradition of old Rome (a dubious
ritual) directly into the
simultaneously visceral and
metaphysical backlands of Brazilian
northeastern.

Considering the Melgacian productive
horizon, he's one of the most
cosmopolitan artists I know. Soon, it
would be conceivable that he also

unravel the worldwide audience his
point of view about the art
of his homeland.

We are immersed in a cycle
Brazilianist. There telluric elements
in other phonograph albums - such
as, for example, 'Brenn And'

melgacootacilio.bandcamp.com/album/brenn-and-otac-lío-melga-o-duration-55-11 - but more
pronounced on condition that I call
The Cycle are - hitherto -:

>>work proto-Brazilianist (Afreeka)
melgacootacilio.bandcamp.com/album/a-f-r-e-e-k-a-otac-lío-melga-o-duration-48-21

>>conjunctural Brazilian Piece (Obluz
- a Rhapsody)

melgacootacilio.bandcamp.com/album/o-b-l-u-z-a-brazilian-rhapsody-otac-l-io-melga-o-duration-30-17

>>auratic panorama of Minas Gerais
(Mauritia Flexuosa)

melgacootacilio.bandcamp.com/album/mauritiae-flexuosa-11-pe-as-para-viola-caipira-transubstanciada-otac-l-io-melga-o-duration-01-12-58

>>auratic panorama of Nordeste (the
Northeast)

Therefore: this ´Procissão
Nordestiça´.

What interests O.M. is to go to the
depths of the real culture of his
country (when he has that intention)
and not ´the official culture made to
be exported´. Nothing that is
stereotyped or prefabricated is

acceptable to him. I believe that only
in this way that there´s indeed a
sincere and true identities and
information exchange between
artists, peoples, civilizations.

Accompany the eleven steps of this
procession and will be stunned!

Melgaço mentions pristine elements
like Northeastern medieval
reverberations while points his
approach to a timeless clangorous
vertex, embracing the concept of
Becoming.

The abysmal level, the scope of his
deepening is so prominent that the
names of the sonic Pieces are
virtually untranslatable. Are
neologisms or inspired dialects
(literary imprint) in the mythology of

the innermost regions of the country.
The possible parallel would be with
João Guimarães Rosa or James
Joyce etc.

Even the term 'nordestiça' because
the normative is 'nordestina'
('northeastern'). The suffix 'iça'
reports me to 'mestiça'
('metissé') and is one way to
emphasize the value of a mixed
culture.

Another interesting aspect
concerning the use of the cedilla.
Ç, ç (c-cedilla) is a Latin script letter.
It was first used for the sound of the
voiceless alveolar affricate /tʃ/ in
old Spanish and stems from the
Visigothic form of the letter 'z'. This
phoneme originated in Vulgar Latin
from the palatalization of the

plosives /t/ and /k/ in some conditions. Later, /ts/ changed into /s/ in many Romance languages and dialects. Spanish has not used this symbol since an orthographic reform in the 18th century (which replaced ‘ç’ with the now-devoiced ‘z’), but it was adopted for writing other languages. In the International Phonetic Alphabet, ‘[ç]’ represents the voiceless palatal fricative. In Portuguese as a variant of the letter ‘c’.

‘Nordestiça’ in the case of feminine.

‘Nordesti-ç-o’ (masculine): the same termination of the Surname Melga-ç-o. Could be a means by which he found to detach the intersection of identities under the musical and transcultural prism (among himself and his referential

focus). Out of curiosity, in Melgacian case - the 'ç' sounds identically to 'ss' in Picasso.

Joining traces the ontological profile of a folk and also establish a summation of aesthetically daring implementations to this 'canvas', is an act of courage. Only a skilled and inventive artist would dare to do that. Failing that, the chance of us being in front of a caricature is colossal. Melgaço never run such a risk. His Brazilian Portrait (the Cycle that I mention) is phenomenal because reveals unique roots that deserve to be preserved while are funneled through a bold and innovative trans-stylistic.

Recalling the northeastern writer
Ariano Suassuna:

´ Here lived a King when I was a child
Dressed in gold and brown jerkin
Stone of luck on my destiny
Throbbled your heart next to mine

To me, his singing was divine
When the sound of the viola and
stave
Sang hoarsely
The blood, the laughter and the
deaths of the hinterland...´

The deaths and now also
resurrections! I advocate a bit here
the prospect of a Renaissance man,
amplified and multiple. ´ Procissão
Nordestiça´ is a metacultural
proposal for ´transubstantiations´, I
believe. Not only musically. Always in
the most varied, broad, polysemous
senses. Because this is perhaps the
noblest sense of high art. A legacy is

fertilized and strengthens us as a
support to urgent transmutation -
fizzing and enlivening our high
potential. A future is translated into
our bodies and bloods, making us
persevere and rise humanly...
The-and-This procession did not stop
being a metaphor for life itself!"
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - A procession (French procession
via Middle English, derived from Latin,
processio, from procedere, to go
forth, advance, proceed) is an
organized body of people walking in a
formal or ceremonial manner;

II - The Northeast Region of Brazil
(Portuguese: Região Nordeste do

Brasil) is the third largest of five geopolitical regions of Brazil composed of nine states: Maranhão, Piauí, Ceará, Rio Grande do Norte, Paraíba, Pernambuco, Alagoas, Sergipe and Bahia, and the Fernando de Noronha Archipelago (formerly the federal territory of Fernando de Noronha, now part of Pernambuco state). It stretches from the Atlantic seaboard in the northeast and southeast, northwest and west to the Amazon Basin and south through the Espinhaço highlands in southern Bahia. It encloses the São Francisco River and drainage basin, which were instrumental in the exploration, settlement and economic development of the region. The northeast was the first region to be discovered and colonized by European (principally Portuguese,

Spanish and Dutch) explorers in the
16th century;

III - Brazilians of the Northeast are of
mixed ethnicity including chiefly
Portuguese, African and Amerindian;

IV - The northeast (Nordeste) that
inspired Melgaço belongs to
2 intra-regions:

IV a) Agreste

Since the escarpment does not
generate any further rainfall on its
slopes from the lifting of the trade
winds, annual rainfall decreases
steadily inland. After a relatively
short distance, there is no longer
enough rainfall to support tropical
rainforest, especially since the
rainfall is extremely erratic from

year to year. This transitional zone is known as the *agreste* and because it is located on the steep escarpment, was not generally used whilst flatter land was abundant. Today, with irrigation water available, however, the *agreste*, as its name suggest, is a major farming region despite containing no major city, contains well developed medium large cities such as Caruaru, Campina Grande and Arapiraca.

IV b) Sertão Nordestino (North-Eastern Backlands)

In Portuguese, the word "sertão" ("backcountry" or "outback") first referred to the vast hinterlands of Asia and South America that Lusitanian explorers encountered. In Brazil, the geographical term

referred to backlands away from the Atlantic coastal regions where the Portuguese first settled in South America in the early sixteenth century.

Geographically, the sertão consists mainly of low uplands that form part of the Brazilian Highlands. Most parts of the sertão are between 200 and 500 meters above sea level, with higher elevations found on the eastern edge in the Planalto da Borborema, where it merges into a sub-humid region known as agreste, in the Serra da Ibiapaba in western Ceará and in the Serro do Periquito of central Pernambuco. In the north, the sertão extends to the northern coastal plains of Rio Grande do Norte state, whilst in the south it fades out in the northern fringe

of Minas Gerais;

V - César Guerra-Peixe (1914 – 1993) was a Brazilian violinist, composer, and conductor. Guerra-Peixe was born in Petrópolis, son of Portuguese immigrants with Romani origins. His music can be heard in many Brazilian films, such as *Terra é Sempre Terra*, *O Canto do Mar*, *Quero Essa Mulher Tanto Assim*, *Riacho de Sangue*, *Meu Nome é Lampião*, and *Soledade*. In 1965 Guerra Peixe won the *Medalha do Mérito Carlos Gomes*, bestowed by the Guanabara State government, in recognition of his dedication to developing Brazilian culture. During his late years he worked as professor at Universidade Federal de Minas Gerais where he helped to form a new generation of Brazilian arrangers. As an ethnomusicologist,

he wrote an important book *Os Maracatus do Recife* (1955, second edition 1980) on Maracatu. He died in Rio de Janeiro;

VI - Ariano Suassuna (1927 – 2014) was a Brazilian playwright and author. He is in the "Movimento Armorial". He founded the Student Theater at Federal University of Pernambuco. Four of his plays have been filmed, and he was considered one of Brazil's greatest living playwrights of his time. He was also an important regional writer, doing various novels set in the Northeast of Brazil. He received an honorary doctorate at a ceremony performed at a circus. He was the author of, among other works, the "Auto da Compadecida" and "A Pedra do Reino". He was a staunch defender of

the culture of the Northeast, and his works dealt with the popular culture of the Northeast;

VII - The 'Grivo' (check out the track XI), central character in "Face of Bronze", one of the short stories compiled in "Corpo de Baile" (work of the Brazilian writer Guimarães Rosa) is the substantiation of the qualities of the word: he's decoder and encoder.

Missa
solemnis
ouropretana

(Aleijadinho,
Descendit
de
cælis)

[duration 3:03:33] all rights
reserved

+

"If we reflect on Pieces for choir and
bringing in the matrix a
stratospheric substantial stature,
could find only parallel to this
gargantuan Mass - going back in time
and focusing on the twentieth
century - in works by Luciano Berio.

Sound layers exposed by Melgaço
which spread for a time without
beginning and without end - again
seem expressions that go beyond the
human spectrum.

Work for voices. ' The Mass is a
genre of sacred music linked - in
Brazil, mainly - to the traditions and

ceremonies of the Catholic Church rite. As its name says, the Mass is a work for voices that fully reflects the ordinary text of the Catholic Mass in Latin. Originally consisted of parts sung of accompaniment for the Order of Mass. From the Romanticism came the trend of these works to follow other directions; different from its initial liturgical sense.'

Otacílio Melgaço respected the canons of a Mass, the Ordinarium. But there are some innovations that should be emphasized. I will aim a light for 4 of them:

1- A Missa tota ('full Mass') consists of a musical setting of the five sections of the Ordinarium. Kyrie, Gloria, Credo, Sanctus and

Benedictus, Agnus Dei.

O.M. separates Sanctus and Benedictus into two sections;

2- Missa solemnis indicates a solemn mass, usually for special festive occasions.

O.M. reiterates the festivity of a bicentennial. Aleijadinho died in 1814. 'Missa solemnis ouropretana' also portray, from the imagination and creativity of Melgacian 'daemon' (in ancient Greek belief - a divinity or supernatural being of a nature between gods and humans), the return to Earth of Antônio Francisco Lisboa - two hundred years after. He descends from the Heavens just as a prophesied Christ 'mineiro' (from Minas Gerais). In this sense, Otacílio

carries for the biography of his honored - glimpses of multi connotative 'Christ-route' already established in the global collective unconscious ... electing, at the heart of this teleological projection, Aleijadinho (not Tiradentes) as the most favorable figure to be a mirror of Jesus in the 'archetypicity mineira'. Note the Melgacian iconoclasm: Aleijadinho had black ancestry; possibly suffering serious injuries and pestilent stigmas; was a genius and possessed his idiosyncrasies; was an avant-garde artist (and we know how many obstacles often has to face because of it) in Minas Gerais and Brazil. Although, it has long been confirmed - including foreign connoisseurs - its expression of art was and is in line to high world culture, even taking into

account such difficulties and detonators of prejudgement. Can you imagine how it would not be easy for most people (belonging to a particular people) to have him as the image and likeness of Christ? I bring you the conjecture: to Melgaço, despite all religious predicates involved (charity, hope, faith), from what is most quintessential in anything and anyone: it is through ART that there will be any 'Salvation'. For him the ART would encompass contain involve embrace surround intussuscept invaginate ... everything (including charity, hope, faith...) between Heaven and Earth and Beyond;

3- Missa solemnis indicates a solemn mass with an extended vocal and orchestral setting.

O.M. dismisses the orchestra and focuses on the choir. I think not want distractions, only the sonic magma interests him here. The sole exception to the choir is the presence of an camouflaged liturgical organ, played by Melgaço own.

Addenda: i- The bells heard at the end of this preterhuman Piece were, in fact, obtained from a chapel ouropretana! The Church of São Francisco de Assis (1766-94) by Aleijadinho; ii- I am led to believe that the ouropretana solemn Mass can be considered as one of the longest in the history of humanity; iii- Perhaps because Otacílio Melgaço has opted for Solemn, there's some curtesy to Beethoven (composer who

sacramented this mode);

4- And reminiscing and finally: The Mass is a work for voices that fully reflects the ordinary text of the Catholic Mass in Latin. Originally consisted of parts sung of accompaniment for the Order of Mass.

O.M. once again in his creations sets aside the words and their meanings and reinserts the language in untranslatable and unspeakable Uterus of Sound Itself! The voices, the narrative Melgacian voices do not pronounce the Latin (only suggest) because they do not more pronounce and sing the 'language of men' - if you can understand me.

Let us proceed.

As title, mention of perhaps the most iconic city of Minas Gerais (state in which Otacílio was born): Ouro Preto.

‘Ouropretana’ means located in Ouro Preto or someone - or something - deriving from there, arising out of there. Melgaço highlights the sense of genesis, manger, cradle, spatial ontology that brings us to the world and launches us into the world.

As subtitle, homage to Aleijadinho and, in Latin, ‘he came down (returned) from Heaven’. Fragment of Credo, one of the sequences of the religious rite, ‘(...) Et propter nostram salutem, Descendit de cælis’.

Antônio Francisco Lisboa, known as Aleijadinho: ‘The leading practitioner of Baroque and Rococo in Brazil. The

‘little cripple’ (as Aleijadinho means)
suffered from a disease (possibly
syphilis or leprosy) that gradually
cost him his toes, fingers, sight,
and skin.’

[‘Recently published research
further challenges the traditional
biography of the artist. Faced with
the lack of documentary evidence,
the author Augusto de Lima, Jr.
identifies Antônio Francisco Lisboa
as a sculptor in 18th century Vila
Rica (Duro Preto original
designation), but not a victim of the
deformities that would have earned
him the nickname.’] Even today
there’re numerous
controversies about.

Nevertheless ‘in spite of these
(possible) disadvantages he

succeeded in transforming traditional types of Lusitanian church-architecture by means of the most rich and imaginative applied sculptural decoration, much of it carved by himself in the soft soapstone found in abundance in the interior captaincy of Minas Gerais, where gold and diamonds were mined. The capital, Ouro Preto, acquired numerous chapels, altars, doorways, and façades by Aleijadinho, and his masterpieces are recognized as the Churches of São Francisco de Assis (1766–94), Ouro Preto (with twin cylindrical towers set on either side of a curved front in which is set a sumptuous carved door-case, while the interior of the Church is remarkably unified, undulating, and elegant), and Bom Jesus de Matozinhos in Congonhas

do Campo near O.P. (with 12 carved figures guarding the entrance to the Church, while the rest of the ensemble is a synthesis of dramatic, powerful, and richly plastic elements, evolved over a long period from 1777 to 1805).'

O.M. composes a Magnum opus to and about Minas Gerais!
From what I know of the Brazilian composer and instrumentalist, is certainly also a parallel and spiritual tribute to João Guimarães Rosa, I can only guess.

In terms of historical importance -
analyzing the artistic carat / the
compositional fortune / the
astonishing ratio / the intercross
with the overall culture of the time it
was carved and calved / the

profound self-questioning / the humanistic depth / the transcendent projection etc., this Mass - in Minas Gerais land - maybe only find comparison with works by composer, music teacher, conductor and organist José Joaquim Emerico Lobo de Mesquita (1746 – 1805). I reiterate, of course, that I'm pointing out its origins because the importance of 'Missa solemnis ouropretana' is of national and international nature.

Emphasizing the vastness verifiable, here can we decipher since subtle baroque traces until unparalleled structural abstractionist power. Since the gradual deconstruction of a sonic perspective of 'duration' until the (mystical) expansion of a palette of colors audible. Since the

reference to a creator who, despite
his diseases tortures limitations
hardships throes pains suffering
illnesses (real or/and metaphorical)
brings to light his genius and honors
the human race through his Holy
Office until the myth of his descent
from Heaven, almost Messiah, the
same Redeemer who returns to
teach men (again) as there´s the
need to improve, overcome, ascend.
Going yonder: ´the´ great Artist (a
Being on extinction?) is peradventure
a kind of Redeemer, also a kind of
Messiah, no?
I could weave paragraphs and more
paragraphs here...

M i s s a
s o l e m n i s
o u r o p r e t a n a

(A l e i j a d i n h o,
D e s c e n d i t
d e
c æ l i s)

one of the most incredible
Wonderment brought to light
nowadays! Forces us to breathe
harmoniously; are about three hours
listening! But after that, we'll never
be the same.

We entered this celestial (and
extremely profoundly humanist)
ritual in a way, and at the end (or
restart), certainly - somehow - WE
ARE REBORN." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"When we are faced with a solemn
MASTERPIECE, any pronouncement
seems unpronounceable. However, I

wish you the fullest surrender to the
immeasurable dimensions of this
‘superhuman artistic work’ and
thus one by one will confirm the
content of my shibboleth:

Mark Rothko received
the Grace of a Chapel.

The Rothko Chapel.

[Extensive contextualization but vital:
‘The Rothko Chapel is located
adjacent to the Menil Collection and
The University of St. Thomas in
Houston, Texas. The building is small
and windowless. It is a geometric,
‘postmodern’ structure, located in a
turn-of-the-century middle-class
Houston neighborhood. The Chapel,
the Menil Collection, and the nearby
Cy Twombly gallery were funded by

Texas oil millionaires John and
Dominique de Menil.

In 1964, Rothko moved into his last New York studio at 157 East 69th Street, equipping the studio with pulleys carrying large walls of canvas material to regulate light from a central cupola, to simulate lighting he planned for the Rothko Chapel. Despite warnings about the difference in light between New York and Texas, Rothko persisted with the experiment, setting to work on the canvases. Rothko told friends he intended the Chapel to be his single most important artistic statement. He became considerably involved in the layout of the building, insisting that it feature a central cupola like that of his studio. Architect Philip Johnson, unable to compromise with

Rothko's vision about the kind of light he wanted in the space, left the project in 1967, and was replaced with Howard Barnstone and Eugene Aubry. The architects frequently flew to New York to consult and on one occasion brought with them a miniature of the building for Rothko's approval.

For Rothko, the Chapel was to be a destination, a place of pilgrimage far from the center of art (in this case, New York) where seekers of Rothko's newly 'religious' artwork could journey. Initially, the Chapel, now non-denominational, was to be specifically Roman Catholic, and during the first three years of the project (1964–67) Rothko believed it would remain so. Thus, Rothko's design of the building and the

religious implications of the paintings were inspired by Roman Catholic art and architecture. Its octagonal shape is based on the Byzantine church of St. Maria Assunta, and the format of the triptychs is based on paintings of the Crucifixion. The de Menils believed the universal 'spiritual' aspect of Rothko's work would complement the elements of Roman Catholicism.

Rothko's painting technique required considerable physical stamina that the ailing artist was no longer able to muster. To create the paintings he envisioned, Rothko was forced to hire two assistants to apply the chestnut-brown paint in quick strokes of several layers: 'brick reds, deep reds, black mauves.' On half of the works, Rothko applied none of the

paint himself and was for the most part content to supervise the slow, arduous process. He felt the completion of the paintings to be 'torment' and the inevitable result was to create 'something you don't want to look at.'

The Chapel is the culmination of six years of Rothko's life and represents his gradually growing concern for the transcendent. For some, to witness these paintings is to submit one's self to a spiritual experience, which, through its transcendence of subject matter, approximates that of consciousness itself. It forces one to approach the limits of experience and awakens one to the awareness of one's own existence. For others, the Chapel houses fourteen large paintings whose dark, nearly

impenetrable surfaces represent hermeticism and contemplation.

The Chapel paintings consist of a monochrome triptych in soft brown on the central wall (three 5-by-15-foot panels), and a pair of triptychs on the left and right made of opaque black rectangles. Between the triptychs are four individual paintings (11 by 15 feet each), and one additional individual painting faces the central triptych from the opposite wall. The effect is to surround the viewer with massive, imposing visions of darkness. Despite its basis in religious symbolism (the triptych) and less-than-subtle imagery (the crucifixion), the paintings are difficult to attach specifically to traditional Christian symbolism, and may act on the

viewers subliminally. Active spiritual or aesthetic inquiry may be elicited from the viewer in the same way a religious icon with specific symbolism does. In this way, Rothko's erasure of symbols both removes and creates barriers to the work.

As it turned out, these works would be his final artistic statement to the world. They were finally unveiled at the Chapel's opening in 1971. Rothko never saw the completed Chapel and never installed the paintings. On February 28, 1971, at the dedication, Dominique de Menil said, 'We are cluttered with images and only abstract art can bring us to the threshold of the divine,' noting Rothko's courage in painting what might be called 'impenetrable fortresses' of color. The drama for

many critics of Rothko's work is the uneasy position of the paintings between, as Chase notes, 'nothingness or vapidness' and 'dignified mute icons' offering 'the only kind of beauty we find acceptable today'.]

{ >> Intermediate A p p e n d i x

I - It's my providential suggestion: the next video should be seen in its entirety or, if you prefer to go straight to the confluent point, must start from 43 minutes and 40 seconds, obligingly = vimeo.com/92417721 - then just press 'back' on your browser;

II - Between this and that, I'm sure ... the ladies and gentlemen understood me; I do not mean the Chapel as

physical building - a fact that could
be allegorically valid at other
contexts -, but as Nidus that holds
and protects and embraces and
cultivates and germinates and
energizes and reveals ... what's
uplifting the Human Being as a whole,
in totum;

III - 'I am not interested in the
relationships of color or form or
anything else. I'm interested only in
expressing basic human emotions —
tragedy, ecstasy, doom and so on —
and the fact that a lot of people
break down and cry when confronted
with my pictures show that I
communicate those basic human
emotions. The people who weep
before my pictures are having the
same religious experience I had when
I painted them. And if you, as you say,

are moved only by their color
relationships, then you miss the
point! Pictures must be miraculous. A
painting is not a picture of an
experience; it is an experience.
Silence is so accurate.
Considerations arising from Rothko,
although could be Melgaço giving
expression to himself, agree? << }

Yes, Mark Rothko ´ received the
divine Grace´ of a Chapel.
And he offered his human Grace to
´The´ Chapel. Human, All Too Human.
Oh divine humanity!

Considering every word contained in
the ample referral above;

|plus|

With all due respect to the city of

Ouro Preto (hence the term
'ouropretana') and genial Aleijadinho
(also architect of sumptuous
chapels; 2014 is the bicentenary of
his death and undoubtedly the talent
and attention - of an artist as O.M. -
did not become alienation or
omission under the shade of
pertinent date) - keeping the part
that belongs to them in a fair
tribute;

|plus|

I'm not forgetting Morton Feldman - a
composer for whom I have
appreciation - and his 'R.C.' (1971);

if Otacílio Melgaço himself had
proposed (hypothetically) a musical
translation of the Rothko Chapel, I
believe there would never be another

sonic manifestation so perfectly
capable of it - than his Mass!

Leaving aside the hypothesis and
heading for a tactile probability (as is
possible to conceive and maintain the
analogy), I argue that

‘Missa solemnis ouropretana
(Aleijadinho, Descendit de cælis)’ is
the Melgacian Rothko Chapel!

Or being even more verisimilar - in
masterful architecture sonorous -:
the Melgaço Chapel!" (Pablo S. Paz;
Argentinean musicologist)

§

I - The Mass, a form of sacred
musical composition, is a choral
composition that sets the invariable
portions of the Eucharistic liturgy
(principally that of the Catholic

Church, the Anglican Communion, and Lutheranism) to music. Most Masses are settings of the liturgy in Latin, the liturgical sacred language of the Catholic Church's Roman liturgy;

II - Aleijadinho (b. Antônio Francisco Lisboa; 1730 or 1738 – 1814) was a Colonial Brazil-born sculptor and architect, noted for his works on and in various churches of Brazil.

Born in Vila Rica (Rich Town), whose name was later changed to Ouro Preto (Black Gold), Minas Gerais, Brazil, in 1738 (sometimes said to be in 1730) he was the son of Manuel Francisco da Costa Lisboa, a Portuguese man and his African slave, Isabel. His father, a carpenter, had immigrated to Brazil where his skills were so in demand that he

appears to have been elevated to the position of architect. When Antonio was young his father married and he was raised in his father's home along with his half siblings. It was there he is presumed to have learned the fundamentals of sculpture, architecture and the combination of the two. Antonio first appears as a day laborer working on the Church of Our Lady of Carmel in the town of Ouro Preto, a church designed by his father.

Within a very short time he had become a noted architect himself and had designed and constructed the Chapel of the Third Order of St. Francis of Assisi in Ouro Preto. He had also executed the carvings on the building, the most notable being a round bas-relief depicting St. Francis

receiving the stigmata.

In 1777 he began to show signs of a debilitating disease, probably leprosy or possibly scleroderma, and he received the name "o Aleijadinho", "The Little Cripple." Although disfigured and disabled, he continued sculpting with a chisel and hammer tied to his fingerless hands.

Eventually he became more and more reclusive, working mostly at night.

When he did go out in public, he would be carried through the streets in a covered palanquin by his slaves/assistants;

III - Ouro Preto (Black Gold) is a city in the state of Minas Gerais, Brazil, a former colonial mining town located in the Serra do Espinhaço mountains

and designated a World Heritage Site by UNESCO because of its outstanding Baroque architecture;

IV - Mark Rothko (1903 – 1970) was an American painter of Russian Jewish descent. He is generally identified as an Abstract Expressionist. With Jackson Pollock and Willem de Kooning, he is one of the most famous postwar American artists;

V - Emerico Lobo de Mesquita was born at Vila do Príncipe (now Serro), in Minas Gerais State, Brazil. His parents José Lobo de Mesquita and Joaquina Emerenciana gave him a liberal education. He received his first music lessons (organ and music theory) from Father Manuel da Costa Dantas, who was organist and

choirmaster at the church Nossa Senhora da Conceição in Serro. Soon after 1776 he went to Arraial do Tijuco (now Diamantina) to become organist and conductor at the cathedral Santo Antônio of Diamantina. On 17 January 1789 he entered the religious order Ordem Terceira de Nossa Senhora do Carmo. He founded a music school in this city and was appointed teacher of the art of music. In 1798 he worked in Vila Rica (now Ouro Preto) for the city mayor, and was also organist and choirmaster at the church Nossa Senhora do Pilar. He had a quarrel with the mayor and left for Rio de Janeiro, where he became organist of the Ordem Terceira do Carmo until his death, in April 1805.

Lobo de Mesquita was an important

representative of the so-called Escola de Compositores da Capitania das Minas do Ouro (Composers' School of the Gold Mines Region). He was known for his virtuoso organ playing and art of improvisation;

VI - Joaquim José da Silva Xavier, known as Tiradentes (1746 – 1792), was a leading member of the Brazilian revolutionary movement known as the Inconfidência Mineira whose aim was full independence from the Portuguese colonial power and to create a Brazilian republic. When the plan was discovered, Tiradentes was arrested, tried and publicly hanged. Since the 19th century he has been considered a national hero of Brazil and patron of the Military Police.

jaXperience

- pieces
for
double
+ electric
bass
&
drums -

[duration 1:05:41] all rights reserved

Dedicated to Iberê Camargo

+

"´I lean over this mysterious well,
unfathomable, that exists in every
man.´ (I.C.)

Iberê Camargo. 2014 is his birth
centenary. ´One of the greatest
expressionist artists from´ Brazil.
More than this: I believe that he´
side by side with global references
such as Francis Bacon, Willem de
Kooning and Lucian Freud, taking into
account the peculiarities of each
stylistic - obviously.

This magmatic homage on the part of
Otacílio Melgaço is more than fair.

The work of Iberê - an invaluable source - seems quite able to be translated into the music and it was time to come to the fore the initiative of a talented and capable artist. An artist with the stature of being face to face with Camargo, eye to eye; brush to baton (conducting).

‘The self-portrait of the painter is a question that he asks himself, and the answer is also a question.’ (I.C.)

What caught my attention in ‘jaXperience - pieces for double + electric bass & drums’ was the extreme acumen and perspicacity of his c-r-e-a-t-o-r. Between inquiries and answers forming an ouroboros, between self-portraits and eternal questions: if the work is inspired by a

painter, we hope that - among other things - should be full of colors... At least the 'typical' colors of the painter in focus, many or few. Otacílio almost eliminates the colors of his phonograph album! If the work is inspired by a painter, we hope that - among other things - should be full of shapes... At least the 'typical' shapes of the painter in focus, few or many. Melgaço almost eliminates the shapes of his phonograph album! And so on...

'The painter is the magic that immobilizes the time.' (I.C.)

Support for a 'cryonic time' that will return to life, the use of bass and drums and only - it's perhaps a blank canvas! It will be filled as we heard the disc! Inspired by elements

coming from the Iberê Camargo
biography, O.M. makes us painters
(and musicians - before that) excited
to also audibly & visually create all
the time and so each canvas is
inseminated with
clangorous 'n' reverberating oil
pastel acrylic watercolor ink hot wax
fresco gouache enamel spray paint
tempera... Merely by 'this'
perception of Melgaço, these sound
Pieces are justified
and deserve notoriety.

Syne figurative to more abstract and
vice versa and furthermore, none of
the artistic phases of the honoree
escaped from the Melgacian sonic
transfigurations. What should be, in
any way, described - was; what would
be suggested, was. What were the
signs and clues? Since the

explicitness of titles until the more
undecoded composition! There's
musically impeccable balance
between expressivity and unpin (of
our hearings) forms and formats. In
other words, equilibrium between the
nonobjective, nonrepresentational, a
sonorous compositions which may
exist with a 'degree of independence
from references in the world' and
the antithesis of that. Dwell amid the
ether and the gesture.

'A painting for me is a gesture, is
the last gesture.' (I.C.)

Guignard was one of the masters of
gaúcho Iberê. Alberto da Veiga
Guignard. Brazilian painter who
became famous for portraying
landscapes of the state of Minas
Gerais, cradle of Melgaço. But was

Giorgio de Chirico - from whom Camargo as well took lessons - that once said: 'Art is the fatal net which catches these strange moments on the wing like mysterious butterflies, fleeing the innocence and distraction of common men. To become truly immortal, a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken, it will enter the realms of childhood visions and dreams.'

'The figures that populate my paintings engage in the sadness of twilight days of my childhood.' (I.C.)

* Restinga Seca, a municipality in the state of Rio Grande do Sul, is the hometown of Iberê;

* Porto Alegre, the capital and

largest city in Rio Grande do Sul.
Where Camargo lived for a long time
as well the place where he died;
* Gaveta de Guardados and No Andar
do Tempo are books written by him;
* Núcleos, Estruturas e
Desdobramentos refers to a phase in
which there was more gestural
aspect quite close to the informal
abstraction;
* Os Carretéis, Os Ciclistas, As
Idiotas, Fantasmagorias and Tudo te
é falso e inútil are his series of more
relevant and known paintings.

‘The reality is an enigma that the
time does not make it banal, and the
man not deciphers. She is the Sphinx
that devours us.’ (I.C.)

To keep these devourers enigmatic
blanks available and so we’re free to

move around them / interfere with
them / 'to be activated' by them: no
musical expression would be more
appropriate than the Free Jazz.
Otacílio convinced me. By its fluidity;
improvisatory lightness;
unconstrained impetuosity; ability to
suggest and not to determine;
undulating expressionism...

'The true about the work of art is
the expression that it gives us.'
(I.C.)

Expressionism: Its typical trait is to
present the world solely from a
subjective perspective, distorting it
radically for emotional effect in
order to evoke mostly moods. Moods
and even ideas are affected by
subjectivity to the extent that the
Subject of the painting itself (owner

of a personal perspective, feelings,
beliefs, desires, discoveries...) is
transplanted to the canvas and -
obiter - the soundtracks.

The Subject: the Painter, the
Musician; am I / are You / are We.

‘There's no an ideal of beauty, but
the ideal of a poignant and painful
truth that is my life, it's your life, it is
our life, in this walk in the world.’
(I.C.)

Subjectivity: When we close our eyes
- our vision is even more powerful ...
and the hearing too.

‘Only the imagination can go further
in the world of knowledge. Poets and
artists intuit the truth. I do not paint
what I see, but what I feel.’ (I.C.)

A work of art must narrate something that does not appear within its outline. The objects and figures represented in it must likewise poetically tell you of something that is far away from them and also of what their shapes materially hide from us..., even De Chirico's notes.

‘Perhaps the most amazing sensation passed on to us by prehistoric man is that of presentiment. It will always continue. We might consider it as an eternal proof of the irrationality of the universe. Original man must have wandered through a world full of uncanny signs. He must have trembled at each step.’
Step that, here, allocates a pushful encomium.

Encomium certainly pregnant with
presentiments, irrationalities of the
universe, originalities and uncanny
signs!

Step such as that given now by
Melgaço." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"' Art is timeless but save the face of
an era.' (Iberê Camargo)

We already knew that the art of O.M.
is timeless but the sonorous
face that he showed based on the
silhouette of Iberê Camargo is
amazing and exuberantly exciting!

Melgaço drew a parallel of Iberian
expressionism and Free or avant-
garde Jazz.

I.C. was a man and an artist of strong temperament, embattled. Also for this reason, I come to the conclusion that the Free Jazz (in intrinsic impactful powerful fierce striking Frontispiece; full of bravery ethics and aesthetics; owner of an indelible expressivity) is perfect to generate this Melgacian 'double'. I am sure that once again the sphinxian Brazilian composer and instrumentalist ergo composed and instrumentalized his insight and wit and inventiveness in a highly original manner. It's certainly unprecedented such an analogy in the case of Camargian works.

Crisscrossed emplacements:
1- 'Defining the essence of free jazz is complicated; many musicians draw on free jazz concepts and idioms, and

free jazz was never entirely distinct from other genres. Many individual musicians reject efforts at classification, regarding them as useless or unduly limiting. Free jazz uses jazz idioms, and like jazz it places an aesthetic premium on expressing the 'voice or sound' of the musician, as opposed to the classical tradition in which the performer is seen more as expressing the thoughts of the composer.'

The music in 'jaXperience' is not only an expression of the thoughts but expression direct, visceral of The composer and instrumentalist. Expression of himself. Expression of Self. No intermediate. The painter turns him own into ink and canvas; the musician into sounds ... and do

not use devices as mediators. Are
inexorable freedoms. And forms of
transubstantiation too;

2- 'The practitioners of free jazz
were serious about pursuing this
approach, and their music employed
concurrent developments in 20th
Century art-music theory and
practice also used by John Cage,
Musica Elettronica Viva, and the
Fluxus movement.' Now the 21st is
also included and the
unknowns/ambiguities
that announces...

The restlessness and
metamorphosis/development,
intrinsic to Iberê and Otacílio, are
impressively fertilized in their acts of
creation. A paradoxical achievement
for few and bold musicians/painters:

While accompanying and dictate historical cultural evolutivities, they have mastered the art of remaining magnetically immanent;

3- ‘Some forms use composed melodies as the basis for group performance and improvisation. Free jazz practitioners sometimes use such material, and sometimes do not.’

Melgaço chose not to use. ‘Other compositional structures are employed, some of them very detailed and complex.’ What happens? The more O.M. raises the level of improvisation, more deconstructs conventional concepts such as melody, harmony. Allegorically, I would argue that the sound pieces take on a ‘quantum’

aspect, generating a frantic dynamics that challenges and ascends our perceptual acuity.

A feature of this guideline seems great!: Melgaço leaves open what is figurative in Iberê. If the Melgacian proposal is libertarian (therefore giving birth to an avant-garde projection of abstractions), he leaves us free to be given wings to our imaginations. Der Himmel über Belo Horizonte. Der Himmel über Porto Alegre... ‘A departure from reality in depiction of imagery’. Music is enriched by prodigious directions simultaneously with the fact that is being built by four hands: hands of the composer and instrumentalist and our hands of listeners active (not passive). How O.M. achieves this? Through the quintessentially!

He focuses on two instruments:
t h e B a s s
a n d D r u m s.

>> The quintessence!

Making a free comparison: our
canvas still to be filled, painted!

Other colors, shapes, forms,
textures, densities, lines ... depend on
our hearing, instigated by him to be
effusively originative!

By the way, I analyze the disc title
and suppose two possibilities,
at least. 'jaX' would be a pun in terms
of 'jaZZ' - phonetically - and so we
would be in front a Jazzistic
Experience;

In English there is the term 'already'.
The equivalent in Portuguese is 'já'. A
linguistic eclipse: 'jaXperience' could
mean an Experience to be lived now,
urgently, already! >>

The quintessence of time and space
/ sounds, atmospherics and
silences...

Apropos, I'm ecstatic with the artwork. It's certainly a illuminated reference to Camargo's shadowy paintings and if I recall jazz discs that flirted directly with distinguished visual artists, would be impossible not to make a parallel with the iconic 'Free Jazz: A Collective Improvisation' - the sixth album by saxophonist and composer Ornette Coleman, released on Atlantic Records in 1961. The original LP package incorporated Jackson Pollock's 1954 painting 'The White Light'. The cover was a gatefold with a cutout window in the lower left corner, allowing a glimpse of the painting; opening the cover revealed

the full artwork.

O r n e t t e C o l e m a n /
J a c k s o n P o l l o c k
O t a c í l i o M e l g a ç o /
I b e r ê C a m a r g o

White Light/White Heat. >> The quintessence of a lucent and scorching marriage between what we hear and see. I dare say that we have reached the summit of listening with eyes and see with ears, so;

4- ' This breakdown of form and rhythmic structure (giving an impression of the rhythm moving in waves) has been seen by some critics to coincide with jazz musicians' exposure to and use of elements from non-Western music, especially African, Arabic,

and Indian.’

If unveil our backyard to the world
makes us truly universal, the
fetterless expression contained in
Melgaço and Camargo mirrors
possibilities that can be learned and
enjoyed by anyone on Earth. I
reiterate: The two artists absorb
vital influences without losing the
authenticity. On the contrary, all
contribute to the authenticity exist

and develop. This **rhizomatic**
character makes them universal ...
and, following the backbone of
‘jaXperience’, perhaps no other jazz
(beyond the freely embraced herein
by Otacílio) shed do it flowered so...;
5- ‘The atonality of free jazz is often
credited by historians and jazz
performers to a return to non-tonal

music of the nineteenth century, including field hollers, street cries, and jubilees (part of the 'return to the roots' element of free jazz). This suggests that perhaps the movement away from tonality was not a conscious effort to devise a formal atonal system, but rather a reflection of the concepts surrounding free jazz. Eventually, jazz became totally 'free' by removing all dependence on chord progressions and instead using polytempic and polyrhythmic structures.'

Atonality; polytempic and polyrhythmic structures; removing all dependence on chord progressions....: that was the path elected by O.M. Much discrepant of the jazz produced nowadays (lion's

share), a more commercial and
easily palatable; Otacílio Melgaço
consummates a tribute to a great
Brazilian painter and,

flapping wings of desire

(for more and
more freedom), goes ahead. Miles
and miles ahead...

A d d e n d u m

In music might call m-u-z-a-k; is
generally disposable and profitable
slot machine. About 'a more
commercial and easily palatable' art
and who rebels against it - as

Otacílio -, let us open unavoidable
parenthesis. (Iberê Camargo
and his wisdom:

i - 'I admire the rebels, even if they
are the defeated persons.' Note: It
becomes clear that 'the defeated
people' - cited in Camargo phrase -
are, in reality, 'people' - and here I
stress: 'artists' - who have not
'sold their souls'; who do not
perverted ideals for easy money;
who not exchange their character
for despotic fame and hedonistic
celebrity; who not prostitute their
gift instead of embracing
advantageous fads; who is
nonetheless ethical to become
someone that values power,
influence, advantages, gone been
above all; who not 'stepped on the
head' of another people in favor of a

career advancement - in the best style 'lupus est homo homini/man is a wolf to man' - etc. I confess that would like to give the following name to liberating and rebellious music on this discographic album: Neo-Barbarism! Barbarian Invasions Ave!;

ii - Interview excerpt granted to Paulo Reis - ARS - São Paulo - vol. 1 no. 2 São Paulo Dec. 2003:

P.R.: 'What bothers you currently in Brazilian art?'

I.C.: 'This national stupidity. Why people are idiots? Television is the worst thing that could have happened. I can not stand it. I see that there are artists who are valued and not have meaningful work. I see

there are so many compliments
exchanged only by the desire of a
market, has no truth in it. All this
bother me, so do not take
part in it.' ;

iii - 'It is necessary that the fruit
that is within the mature artist in the
room time. He who is in a hurry to
sell it, make fruit wax or will pick
them up on Orchard neighbor.'
Close parenthesis.)

A p p e n d i x

Writers Paul Tanner, Maurice Gerow,
and David Megill have suggested that
'the freer aspects of jazz, at least,
have reduced the freedom acquired
in the sixties. Most successful
recording artists today construct
their works in this way: beginning

with a strain with which listeners can relate, following with an entirely free portion, and then returning to the recognizable strain. The pattern may occur several times in a long selection, giving listeners pivotal points to cling to. At this time, listeners accept this – they can recognize the selection while also appreciating the freedom of the player in other portions. Players, meanwhile, are tending toward retaining a key center for the seemingly free parts. It is as if the musician has learned that entire freedom is not an answer to expression, that the player needs boundaries, bases, from which to explore.’ This can be a positive factor if it occurs exactly as reported above. The essential care that the musician must have boils

down to not offer ´ crutches
tailored´ to the listener. Crutches
may be synonymous of banality,
mediocrity, dressage or
paternalism.

A n n e x (p e r i e n c e)

Yes, antipode of banalities,
mediocrities, dressages and
paternalisms, Otacílio Melgaço
consummates an audacious tribute
to Iberê Camargo, a great Brazilian
painter and, by means of a free jazzy
liftoff, goes ahead. We witness an
ascensional art! Miles and miles in
the sky.

´j a X e x p e r i e n c e - pieces for
double + electric bass & drums´ is a
kind of milestone because is an
expressive Return to the Future!"

(Pablo S. Paz; Argentinean
musicologist)

&

I - Iberê Bassani Camargo (1914 -
1994) was a Brazilian painter, one of
the greatest expressionist artists
from his country.

Shortly after his death, the Iberê
Camargo Foundation (Porto
Alegre/RS) was created by his
widow, Maria Coussirat Camargo.

Since 2008 the Foundation
headquarters and museum is located
in a building designed by Portuguese
architect Álvaro Siza. Thousands of
paintings by Camargo are on display
there;

II - Free jazz is an approach to jazz
music that was first developed in the
1950s and 1960s. Though the music

produced by free jazz composers varied widely, the common feature was a dissatisfaction with the limitations of bebop, hard bop, and modal jazz, which had developed in the 1940s and 1950s. Each in their own way, free jazz musicians attempted to alter, extend, or break down the conventions of jazz, often by discarding hitherto invariable features of jazz, such as fixed chord changes or tempos. While usually considered experimental and avant-garde, free jazz has also oppositely been conceived as an attempt to return jazz to its "primitive", often religious roots, and emphasis on collective improvisation. It is hard to define free jazz, because many musicians draw on free jazz concepts and idioms, and free jazz was never entirely distinct from

other genres. Many free jazz musicians, notably Pharoah Sanders and John Coltrane, use harsh overblowing or other techniques to elicit unconventional sounds from their instruments, or played unusual instruments. Free jazz musicians created a progressive musical language which drew on earlier styles of jazz such as Dixieland jazz and African music. Typically this kind of music is played by small groups of musicians. The music often swings but without regular meter, and there are frequent accelerandi and ritardandi;

III - Alberto da Veiga Guignard (1896 - 1962) was a complete artist, working all painting genres - still life, landscapes, portraits, paintings with religious and political themes and

allegorical subjects. Guignard loved even the mountains of Minas Gerais, its sky and its colors, stains on the walls and his people. Contributed to the formation of artists who broke with the academic language and helped establish modernism in the visual arts in Minas. The period lived in Minas is also represented in the Museum Casa Guignard (OP/MG). His body rests in the Church of St. Francis of Assisi in Ouro Preto;

IV - Giorgio de Chirico (1888 - 1978) was an Italian artist. In the years before World War I, he founded the scuola metafisica art movement, which profoundly influenced the surrealists. After 1919, he became interested in traditional painting techniques, and worked in a neoclassical or neo-Baroque style,

while frequently revisiting the
metaphysical themes of
his earlier work;

V - Gaúcho or gaucho is a resident of
the South American pampas, Gran
Chaco, or Patagonian grasslands,
found mainly in Argentina, Uruguay,
Paraguay, Southeastern Bolivia,
Southern Brazil and Southern Chile.
In Brazil, gaúcho is also the main
demonym of the people from the
state of Rio Grande do Sul.

S e x u s
P l e x u s
N e x u s

| T h e
R o s y
N o i s e
F o r
G u i t a r |

[duration 01:19:57] all rights
reserved

+

"Metal Machine Melgacian Music? An
exciting alliteration. But it's much,
much more than that.

‘I believe that the use of noise to
make music will continue and
increase until we reach a music
produced through the aid of
electrical instruments which will
make available for musical purposes
any and all sounds that can be
heard.’ (John Cage - The Future of
Music: Credo - 1937)

‘Noise music is a category of music
that is characterised by the
expressive use of noise within a

musical context. This type of music tends to challenge the distinction that is made in conventional musical practices between musical and non-musical sound. Noise music includes a wide range of musical styles, and sound based creative practices, that feature noise as a primary aspect. It can feature acoustically or electronically generated noise, and both traditional and unconventional musical instruments. It may incorporate live machine sounds, non-musical vocal techniques, physically manipulated audio media, processed sound recordings, field recording, computer generated noise, stochastic process and other randomly produced electronic signals such as distortion, feedback, static, hiss and hum. There may also be emphasis on high volume levels

and lengthy, continuous pieces. More generally noise music may contain aspects such as improvisation, extended technique, cacophony and indeterminacy, and in many instances conventional use of melody, harmony, rhythm and pulse is often dispensed with.

Contemporary noise music is often associated with extreme volume and distortion. In the avant rock domain examples include Jimi Hendrix's use of feedback, Lou Reed's *Metal Machine Music* and Sonic Youth. Other examples of music that contain noise-based features include works by Iannis Xenakis, Karlheinz Stockhausen, Helmut Lachenmann, Cornelius Cardew, Theatre of Eternal Music, Rhys Chatham, Ryoji Ikeda, Survival Research Laboratories,

Whitehouse, Cabaret Voltaire,
Psychic TV, Blackhouse, Jean
Tinguely's recordings of his sound
sculpture (specifically Bascule VII),
the music of Hermann Nitsch's
Orgien Mysterien Theater, and La
Monte Young's bowed gong works
from the late 1960s. Genres such as
industrial, industrial techno, lo-fi
music, black metal, sludge metal
and glitch music employ
noise-based materials.'

This is an entirely composed work
for guitar, all we hear are guitars
(by overlapping).

What I can add, after a very
instructive prologue, is a proof
of admiration.

We are aware that many musical

languages coupled noises to their backbones. Contemporary classical music, jazz, rock and several of the countless ribs they have. But what is relevant is that there's not always a greater conjunction of these intersections. The Noise is caged in a stylistic approach. A musician whose pedestal is a genre as Industrial, for example. He can be noisy and we will have a sum of this device with his sonic dialect and that's it. Perhaps for this reason, perchance for this homogeneous trend: some results - the opposite of what we hear here - are extremely repetitive, monotonous, tedious, ... , without inventiveness and dynamism.

[I would like to address the wide horizon with regard to 'repetitive, monotonous, tedious, ... , without

inventiveness and dynamism', nay -
what part of people who consider
themselves artists (or artful
dodgers?) - with the help of
accessible technology; a total lack of

discernment and self-

criticism or even

unscrupulous cleverness; a public
unprepared to reference them and a
thirsty market for disposable
proposals - produce today. Produce,
not create, produce. Part more than
doubtful, I say en passant.

I take the theme to pronounce me. By
the way, I will do it through the
mouths and words of two Brazilian
artists who behave as mature, lords
of their creations, experienced,

serious breeders... In the end: adults
- or rather, grown Picassian
children! You will understand...

The formidable Brazilian poet
Ferreira Gullar, recently gave the
following statement to the press:

‘The art has lately assumed a
negative attitude, and artists seem to
want to punish the spectator. In the
São Paulo Art Biennial, for example,
saw a work that was a lot of hanging
dirty cloths. That's not an art
exposition, it's just something
regrettable. Art exists not to
mistreat anyone, it exists because
life is not enough.’

The Melgaço own once made the
restless comment (I will try to
translate it): ‘Much of the art, for
decades until now, seems to want to

test our patience. - Every child is an artist. The problem is how to remain an artist once he grows up, Picasso told us. The real problem today is that many artists - or whatever should be called - did not remain - I shall call - grown Picassian children (i.e., in fact adults creators) but kept all childness things that might collect. Art exhibitions seem more kindergardens and playgrounds... The new Rule of infantilism. Mediocre 'canon' which incidentally plaguing much more than the art perimeters. Everyone should have set an end to it - long ago. Leastwise: the faction of the public who claims aesthetic jurisprudence and capacity 'to separate wheat from chaff'; the artists themselves who refuse to play the role of stuffed animals or buffoons; people yet ethical who hold

the reins of cultural universe etc. But not seem to be interesting for the milling of the art market that happen. The more everything is seen as a mere object of stultified consumption and gelid investment, none of this will change. The more the market - including mercenaries-artists, as used to say Plínio Marcos - manipulates people (the wealthy investor, for the most part, ignorant of art to the general public regarded as a cattle) through the tricks from this Dictatorship of Infancy, more the Puppet Logicity will remain in vogue. In this context, we need a new urgent and rumbustious kind of pandemic infanticide. At least for the adult world back to reign and yes, lots of grown Picassian children - if you please, not dummies - would be welcomed.´]

Well absorbed the content of
preceding paragraphs, we will
continue:

Taking up the issue of Noise Music in
focus. The Noise can often be caged
in a stylistic approach. A musician
whose pedestal is a genre as
Electronica, for example. He can be
noisy and we will have a sum of this
device with his sonic dialect and
that's it. Perhaps for this reason,
perchance for this homogeneous
trend: some results - the opposite of
what we hear here - are extremely
repetitive, monotonous, tedious, ... ,
without inventiveness and dynamism.

However, rarely a composer and
instrumentalist, advancing toward
the Noise Music, will break down
barriers (like limits, vulnerabilities...)

and establish a more complex
panorama, interpenetrated, eclipsed.

S e x u s P l e x u s N e x u s

| T h e R o s y N o i s e F o r G u i t a r |

is one of those praiseworthy cases.
Highly recommended.

Otacílio Melgaço establishes multiple
frames to loudness, layers flirting
with some of the most expressive
musical styles. Sometimes
pragmatic, sometimes enigmatic.

There minimalist aspects that are
recurrent in noisy odysseys but
other aspects arise: there
explicitness of atmospheres, colors,
dynamics, intensity, timbre overlays,

...: substantially raising the level of
such proposal.

Citing three niches and three
offspring worthy of attention:

- >> Lou Reed's Metal Machine Music -
from a r-o-c-k-e-r context;
- >> Pat Metheny's Zero Tolerance for
Silence - from a j-a-z-z-y context;
- >> Xenakis, Stockhausen, La Monte
Young ... avatars of the
'c-l-a-s-s-i-c-a-l' music world;
shredders of influences; several
works to mention...;
- >> O.M. is able to move along this
'triumvirate' and beyond. Probably
toward an experimental station.

'Art is sort of an experimental
station in which one tries out living!'
(J.C.)

After S.P.N. - and the excitement, vivacity, challenge, arcanum that are so inherent... If we all ´escape with life´ (videlicet: deeply absorbed the instigations of a dense work), we´ll be able to pervade/permeate this stupendous Melgacian sound friction and - beyond the Cagean ´station´ - achieve a chronic type of experimental state. A more avid and electrical state of mind!" (Pablo S. Paz; Argentinean musicologist)

Post Scriptum >>> "This dandy phonograph record has the cover art more LUSTFULLY ELEGANT I've ever seen in my entire life." (P.S.P.)

"´The Rosy Crucifixion, a trilogy consisting of Sexus, Plexus, and Nexus, is a fictionalized account documenting the six-year period of

Henry Miller's life in Brooklyn as he falls for his second wife June and struggles to become a writer, leading up to his initial departure for Paris in 1928.

The Melgaço rhizomes still vast.
The excitement of the Miller saga wins as track the **Noise Music**.
There would be a better analogy?

Like much of modern and contemporary art, noise music takes characteristics of the 'perceived negative traits' of noise and uses them in aesthetic and imaginative ways. In common use, the word noise means unwanted sound or noise pollution. In electronics noise can refer to the electronic signal corresponding to acoustic noise (in an audio system) or the electronic

signal corresponding to the (visual) noise commonly seen as 'snow' on a degraded television or video image. In signal processing or computing it can be considered data without meaning; that is, data that is not being used to transmit a signal, but is simply produced as an unwanted by-product of other activities. Noise can block, distort, or change the meaning of a message in both human

and Electronic communication.'

A metaphor for life and Henry's
literature, I guess.

From the parallel that I can draw
between the titles, there's a possible
and intriguing conclusion.

Instead of 'Cruxifixion': 'Noise'.

Was Melgaço suggesting that the Noise is a form of 'cruxifixion of musical Note' (if understood and used conventionally)?

Cruxifixion is a form of slow and painful execution in which the victim is tied or nailed to a large wooden cross and left to hang until dead. Would be an interesting allegory to express the rites of passage that differentiate the awake current composers from those already 'hostages of the overpast'.

Hostages: I refer to those who, regardless of style or epoch, remained anachronistic and reactionary, of course. I hope that each of us, instigated by Otacílio, can take own conclusions.

Changing slightly the angle, as a
further matter: we are facing a
sensual Noise Music!

I don't know more examples that
lecherly are so (and do not confuse,
Netcitizens, the meaning that I adopt
here) sensacionalist! In other words,
full of sensational stimuli.
Stimulated sensations. In my
concept, Sensacionalist as
consequently a synonym for Erotic.
Erotica (from the Greek ἔρως, eros
'desire') is any artistic work that
deals substantively with erotically
stimulating or sexually arousing
subject matter. So Erotica has high-
art aspirations... The Noise Music of
Otacílio Melgaço is,
therefore, sensational.
Sensualized. Sexualized.

Mostly, I believe, by the mystery that
hides and reveals sometimes subtly...
Is transcendently Erotic, not
pornographic. Is a libidinous
epiphany, not another vampiric din.

Even (how can I say?) in ‘high Noise
Music’, this seems unprecedented. In
Noise Music in general this seems
unheard because usually the
musicians prefer express or an
extreme or the other: or
pyrotechnics smelling teen spirit (in
version subordinate to explicit
horseplay, dirtiness, roughness) or
the marasmus endless, caducous and
dystopic (castrated,
unsexed, eunuch).

‘For Plato, Eros takes an almost
transcendent manifestation when the
subject seeks to go beyond itself and

form a communion with the objectival
other: ‘the true order of going...to
the things of love, is to use the
beauties of earth as steps...to all fair
forms, and from fair forms to fair
actions, and from fair actions to fair
notions, until from fair notions he
arrives at the notion
of absolute beauty’.

Modern French conceptions of
eroticism can be traced to The
Enlightenment, when ‘in the
eighteenth century, dictionaries
defined the erotic as that which
concerned love...eroticism was the
intrusion into the public sphere of
something that was at base private’.

This theme of intrusion or
transgression was taken up in the
twentieth century by the French
philosopher Georges Bataille, who

argued that eroticism performs a function of dissolving boundaries between human subjectivity and humanity, a transgression that dissolves the rational world but is always temporary, as well as that, 'Desire in eroticism is the desire that triumphs over the taboo. It presupposes man in conflict with himself'. For Bataille, as well as many French theorists, 'Eroticism, unlike simple sexual activity, is a psychological quest...eroticism is assenting to life even in death.'

In short: think the Melgacian prism was provided with enough Dionysian sensuality; Platonic (absolute) beauty; Bataillean eroticism. The cover art is a clear indication based on Gustav Vigeland sculptures - magnificently crafted by Melgaço

(designer). Miller's work also suggests the same. But only a keen musician could either emphasize this as having the ability of such sonic achievement. Besides feel on a space odyssey - another mastery generated by O.M. -, all these noises and other sounds mated; all this brings up an exciting phenomenon for my libido. I hope for all listeners. Libido is very important to our links with art. So much for the act of grasping it as for enjoying it. Because we are referring to an enjoyment, something orgasmic. After all, there are more noisy phenomena that the sexually entwined? (Perhaps that's why there is, in front image of the phonograph album, purposeful and posh Gaussian blur. Is Otacílio and his unbeatable secret metaphors?

I suppose so.)

And the Rosy Noise?

Rosy, Pinky.

ˆ Pink noise or $1/f$ noise (sometimes also called flicker noise) is a signal or process with a frequency spectrum such that the power spectral density (energy or power per Hz) is inversely proportional to the frequency of the signal. In pink noise, each octave (halving/doubling in frequency) carries an equal amount of noise power. The name arises from the pink appearance of visible light with this power spectrum. These pink-like noises occur widely in nature and are a source of considerable interest in many fields. The distinction between

the noises with α near 1 and those with a broad range of α approximately corresponds to a much more basic distinction. The former (narrow sense) generally come from condensed matter systems in quasi-equilibrium. The latter (broader sense) generally correspond to a wide range of non-equilibrium driven dynamical systems. The term flicker noise is sometimes used to refer to pink noise, although this is more properly applied only to its occurrence in electronic devices due to a direct current. Mandelbrot and Van Ness proposed the name fractional noise (sometimes since called fractal noise) to emphasize that the exponent of the spectrum could take non-integer values and be closely related to fractional Brownian

motion, but the term is very rarely
used.'

There're many clues as how D.M.
was clever in that denomination.
Fractal noise; quasi-equilibrium;
inversely proportional; visible light;
power spectrum etc.

' Miller's close friend Lawrence
Durrell was severely disappointed in
Sexus. In a letter dated September 5,
1949, he wrote that Miller was lost
' in this shower of lavatory filth
which no longer seems tonic and
bracing, but just excrementitious
and sad.'

' I am trying to reproduce in words a
block of my life which to me has the
utmost significance – every bit of it,'
Miller responded. ' Since 1927 I have
carried inside me the material of this

book. Do you suppose it's possible
that I could have a miscarriage after
such a period of gestation? ... But
Larry, I can never go back on what
I've written. If it was not good, it was
true; if it was not artistic, it was
sincere; if it was in bad taste, it was
on the side of life.'

S e x u s P l e x u s N e x u s

| T h e R o s y N o i s e
F o r G u i t a r |

is good, is true, is artistic, is sincere,
transcends tastes and, especially, I s
O n T h e S i d e O f L i f e!

A Sheltered Life::Atmen gibt das
Leben::Bright Size Life..." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

I - According to Danish noise and music theorist Torben Sangild, one single definition of noise in music is not possible. Sangild instead provides three basic definitions of noise: a musical acoustics definition, a second communicative definition based on distortion or disturbance of a communicative signal, and a third definition based in subjectivity (what is noise to one person can be meaningful to another; what was considered unpleasant sound yesterday is not today).

According to Murray Schafer there are four types of noise: unwanted noise, unmusical sound, any loud sound, and a disturbance in any signaling system (such as static on a

telephone). Definitions regarding what is considered noise, relative to music, have changed over time. Ben

Watson, in his article *Noise as Permanent Revolution*, points out that Ludwig van Beethoven's *Grosse Fuge* (1825) "sounded like noise" to his audience at the time. Indeed, Beethoven's publishers persuaded him to remove it from its original setting as the last movement of a string quartet. He did so, replacing it with a sparkling *Allegro*. They subsequently published it separately.

In attempting to define noise music and its value, Paul Hegarty (2007) cites the work of noted cultural critics Jean Baudrillard, Georges Bataille and Theodor Adorno and through their work traces the history of "noise". He defines noise at

different times as "intrusive, unwanted", "lacking skill, not being appropriate" and "a threatening emptiness". He traces these trends starting with 18th-century concert hall music. Hegarty contends that it is John Cage's composition 4'33", in which an audience sits through four and a half minutes of "silence" (Cage 1973), that represents the beginning of noise music proper. For Hegarty, "noise music", as with 4'33", is that music made up of incidental sounds that represent perfectly the tension between "desirable" sound (properly played musical notes) and undesirable "noise" that make up all noise music from Erik Satie to NON to Glenn Branca. Writing about Japanese noise music, Hegarty suggests that "it is not a genre, but it is also a genre that is multiple, and

characterized by this very multiplicity ... Japanese noise music can come in all styles, referring to all other genres ... but crucially asks the question of genre—what does it mean to be categorized, categorizable, definable?" (Hegarty 2007:133).

Writer Douglas Kahn, in his work *Noise, Water, Meat: A History of Sound in the Arts* (1999), discusses the use of noise as a medium and explores the ideas of Antonin Artaud, George Brecht, William Burroughs, Sergei Eisenstein, Fluxus, Allan Kaprow, Michael McClure, Yoko Ono, Jackson Pollock, Luigi Russolo, and Dziga Vertov.

In *Noise: The Political Economy of Music* (1985), Jacques Attali explores

the relationship between noise music and the future of society. He indicates that noise in music is a predictor of social change and demonstrates how noise acts as the subconscious of society – validating and testing new social and political realities;

II - Henry Valentine Miller (1891 – 1980) was an American writer. He was known for breaking with existing literary forms, developing a new sort of semi-autobiographical novel that blended character study, social criticism, philosophical reflection, explicit language, sex, surrealist free association and mysticism. His most characteristic works of this kind are *Tropic of Cancer* (1934), *Black Spring* (1936), *Tropic of Capricorn* (1939) and *The Rosy Crucifixion* trilogy

(1949–59), all of which are based on his experiences in New York and Paris, and all of which were banned in the United States until 1961. He

also wrote **travel**

memoirs and literary criticism, and painted watercolors;

III - Ferreira Gullar is the pen name for José Ribamar Ferreira (born September 10, 1930), a Brazilian poet, playwright, essayist, art critic, and television writer. In 1959, he was instrumental in the formation of the Neo-Concrete Movement. Gullar was considered one of the most influential Brazilians of the 20th century by *Época* magazine. In October 9, 2014, Gullar was elected

as a member of the Brazilian
Academy of Letters;

IV - Plinio Marcos de Barros (1935 -
1999) was a Brazilian writer, author
of numerous plays, mostly written at
the time of the military regime. He
was also an actor, director
and journalist.

Plinio Marcos was translated,
published and staged in French,
Spanish, English and German; studied
in sociolinguistics theses, semiotics,
psychology of religion, drama and
philosophy in Brazil and abroad
universities. Received major national
awards in all activities embraced in
theater, film, television
and literature;

V - Gustav Vigeland (1869 – 1943), né

Adolf Gustav Thorsen, was a Norwegian sculptor. Gustav Vigeland occupies a special position among Norwegian sculptors, both in the power of his creative imagination and in his productivity. He is most associated with the Vigeland installation (Vigelandsanlegget) in Frogner Park, Oslo. He was also the designer of the Nobel Peace Prize medal.

Onze
Arabescos
Para
Diadorim

|Eleven
Arabesques
To
Diadorim|

[duration 02:03:30] all rights
reserved

+

"' The word a-r-a-b-e-s-q-u-e is derived from Western ideas of Arabic music, which were highly embellished. In the classical jargon, the arabesque is a type of music generally for piano, which uses melodies to create the atmosphere of Arabic architecture.' Currently, these traditional canons are not necessarily inescapable references... However, Otacílio Melgaço preserves the 'spirit' of arabesques, exultantly. We can hear echoes of Arabic sounds, indeed. Regardless of: updated, not stereotyped. For those who had difficulties to find out which musical sources were embraced by

Otacílio Melgaço here, I tell you:
Behind layers and layers of effects
and 'sonic alchemy', there are -
between one or another instrument -
also and principally pianos! Exception
is the last arabesque, almost extra
Piece - complex and imperious. In
brief, a ghostly phonograph record,
Spectra Collector! It's quite ethereal
because dedicated to a feeric being, I
think. Eternal muse, beyond good and
evil. Arabesques to Diadorim.

But who is Diadorim?

'Grande Sertão: Veredas
(Portuguese for 'Great Backlands:
Tracks'; English translation: 'The
Devil to Pay in the Backlands') is a
novel published in 1956 by the
Brazilian writer João Guimarães
Rosa. The original title refers to the

veredas - small paths through wetlands usually located at higher altitudes characterized by the presence of grasses and buritizais, groups of the buriti palm-tree ‘*Mauritia flexuosa*’ (by the way, title of another recommended work of Otacílio - melgacootacilio.bandcamp.com/album/mauritiae-flexuosa-11-pe-as-para-viola-caipira-transubstanciada-otacio-melga-o-duration-01-12-58 -), that criss-cross the Sertão region in northern Minas Gerais, Southeast Brazil - as a labyrinthine net where an outsider can easily get lost, and where there is no single way to a certain place, since all paths interconnect in such a way that any road can lead anywhere. The English title refers to a later episode in the book involving an attempt to make a

deal with the Devil. Most of the book's spirit is however lost in translation, as the Portuguese original is written in a register that is both archaic and colloquial, making it a very difficult book to translate. The combination of its size, linguistic oddness and polemic themes caused a shock when it was published, but now it is considered one of the most important novels of South American literature. In a 2002 poll of 100 noted writers conducted by Norwegian Book Clubs, the book was named among the top 100 books of all time.'

Diadorim is the protagonist alongside brother in arms ('jagunço') Riobaldo and ' represents the various ambiguities and paradoxes that arise in the ' chef d'oeuvre. Is, at the same time, ' the personification

of good and evil, male and female, of certainty and doubt, and so on.'

There are a surprising secret (secrecy surrounding directly Diadorim) that pervades this entire saga and the author asks us not to reveal it to those who have not read 'Grande Sertão: Veredas'. I will respect Guimarães Rosa. All I reveal above seems sufficient and ready to encourage you to get to know even more the involved context. Rosian, Diadorimian and Melgacian.

A very important detail is that one of the characters is called Otacília: 'one of the women loved by Riobaldo; embodies purity, the 'love-feeling', wife that hopes and prays.'

Nominally, Otacília is the Femino genre. Otacílio, the Masculine. In a way the composer and

instrumentalist Melgaço is present in the greatest work of his admired Rosa. Much could be analyzed in this respect (singular parallel; 'mirror house'; predestination) but I'll defer to the next and adequate opportunity.

In Portuguese, 'Sertão' is a term that derives from 'Deserto' ('Desert'). There is no word that can really translate – in mythology and ubiquity – 'Sertão' but 'Backlands' is the most widely used – approximately. The great Desert of the deserts would be nicknamed 'Desertão'. Thus, 'De-Sertão' - 'Sertão'.

When we ask ourselves: which is The Magnanimous Desert? It's inevitable that a name jump to mind: Sahara. Pristine mythical fount; cradle of

fabulous Arabian; source of hypnotic legends and grains in eternal hourglass of The Thousand and One Nights. Because everything is gestated and calved from the desert men (even their architectural ontology): this is the origin, one way or another, of arabesque. To tie up the loose ends: The arabesque is a form of artistic decoration consisting of 'surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils' or plain lines, often combined with other elements. It usually consists of a single design which can be 'tiled' or seamlessly repeated as many times as desired. So the whole cycle engendered and adopted by Melgaço can be better understood. Now we can unite the pieces of this captivating puzzle.

Between this and that, Otacílio Melgaço remakes etymologies - to tie up those loose ends. Offers arabesques to Diadorim; he will fetch in the Great Desert charms and incantations to the most enigmatic and stunning figure of the Great Hinterland (as well 'Grande Sertão'). Prefix: Hinter. The inner epicenter. Of lands, of beings.

A being coming from other time 'n' spaces... It's gorgeous the cover art! Supported by a statue of Fitz-Gerald and pictorially prepared here by O.M., brings to light Diadorim almost interstellar, from other galaxies... Diadorim would be with the well closed eyes or staring at the highest? Diadorim - magic word, forbidden name - give us a state of sky-ey enjoyment or deeply breathes

to fulfill its mythological destiny? And
- everything is possible! Through the
looking-glass, what you found there?
- on your body would not be grains of
sand? Grains of the Desert or Sertão
- under the midnight sun, who
knows? Gold metal grains, larger,
expanding, sometimes reflecting
feeric colors, spellbinding, a second
futuristic skin; the hinterghost has
no home and everything is a
Melgacian dream now, a delirium, we
are in his Victorialand! ´Forty feet
Forty frantics Fish fate Fiss fate
Clean fish Formidiablo...´ His
Wonderland! `Twas brillig, and the
slithy toves Did gyre and gimble in
the wabe: All mimsy were the
borogoves, And the mome raths
outgrabe.´
Melga(r)land(s)! Full of mirrors,
labyrinths, echoes and to live is very

dangerous. Like the sea (a sea of sand?). Sea, Swallow Me. Us. Bloody and Blunt. Doze Out and Away, Onehow... Reverberations coming from the Eleven Arabesques in Minutiae remind me ‘The Moon and the Melodies’, album produced by the collaboration of the Scottish group Cocteau Twins and the American composer Harold Budd. It's no secret the painstaking esteem that Melgaço dedicates to Cocteau Twins. I'll reiterate here my Interlude and also will, ecstatic, extrapolate. Eyes are mosaics and Ears can be memory gongs...

INTERLUDE

{Blue.
Bell.
Knoll.

Topsy-turvy, head over heels...

A magnetic hypothesis: I think this work of Otacílio Melgaço, among his creations, the most Cocteaunian! If once again O.M. wished to reveal - gently, without fanfare - indescribable love, devotion and surrender to Cocteau Twins, he succeeded once and once again and with all the honors of this world. And all others. More: there's what he conveys in words and what he prefers to pass through sounds. Although a very private man, through amicable contact we ever had, it's an intuition but I know the 'diabolical' mind of Otacílio, his Machiavellian genius (in eccentric

and godlike sense), and what I say
seems to me undeniable, in fact.

The Eleven Arabesques - a
captivating Treasure - would be the
most beautiful homage already
received by the Scottish group, I
have absolutely sure.

No one could have given birth to
‘this’ numbing record and no one
could, through his offspring,
generate a parallel like ‘this’ (yes,
I'm amazed at the thought that Liz
Fraser is nonetheless a little
Diadorim... Both twins?): no one
apart from Melgaço. The tribute
would be deciphered by the singular
way the Brazilian composer and
instrumentalist captures ‘the Aura’
of the Cocteaunian Sound - their
fabulously rare jewel! Are

archetypes, certainly. Otacílio
‘catches’ but does not reveal
explicitly. No explicitness because
otherwise we could fall back on what
already exists: max manifestations
that seem spectra of the originals -
the trio - copied by epigones (even
with the best intentions). Or else, in
my opinion, when there is no dubbing
attempts, there’s considerable
discrepancy between what I hear and
who is honored. Of course, I
recognize laudable exceptions.
Ordinarily - or they sin because want
to be ‘the same’ (it's impossible) or
sin to be unconvincing in their
differences. O.M., an artist of the
same level of Scots, takes another
path. His deference rises to the
unequalled ‘spirit’ which is the
ontology of the band and starting
from this stratosphere is that

Otacílio Melgaço mixes his authenticity with regards to Elizabeth Fraser, Robin Guthrie and Simon Raymonde. No explicitness or truism ... coming to an exact point: there´re only traces of voices in the last arabesque! The disc remaining is all instrumental. No vocalic vibrations!: taking into account a group - worthy of such encomium - that probably and presumably possessed the most incomparable singer who may have stepped on this planet (and thankfully she keeps walking). No words! But ... in other words, Melgaço sought the indivisible part of that sonic fluxus, you see? He took a challenging and hazardous path. He has the perception that all three are a deep-rooted musical body and is considering this uniqueness that goes beyond the stylistic concretion

up to the magmatic sap that makes
C.T.: Cocteau Twins! Otacílio
recognizes such nectar and lives up
to its etymology. In Greek and Roman
mythology: the drink of the gods! (In
this case, gods are a triumvirate.)
And this life blood also starts flowing
in the Melgacian veins. (I'm sorry, in
this case, gods already are a
tetrarchy) and, Ave!, we can hear the
flow of the vital blood! Eleven times.}

Obsequiously I ask permission to you
for a bit of explicit good mood: Only
do not ask me ‘Why e-l-e-v-e-n are
the arabesques?’ But even so, if
‘impertinently’ the question is
thrown into the air, I would say: The
interval of an octave and a fourth is
an 11th. A complete 11th chord has
almost every note of a diatonic scale
OR In Igor Stravinsky's The Rite of

Spring, there are 11 consecutive repetitions of the same chord OR 11 is a spiritually significant number in Thelema OR In Basque, 'hamaika' - 'eleven' - has the double meaning of 'infinite', probably from 'amaigabe', 'endless', as in Hamaika aldiz etortzeko esan dizut! - I told you infinite/eleven times to come! - OR English-speaking surveyors have developed several slang terms for 11 to distinguish it from its rhyme 'seven': 'punk', 'top' & 'railroad' OR The number 11 is important in numerology, as it is the first of the 'Master Numbers' OR Being only one hour before 12:00, the 'eleventh hour' means the last possible moment to take care of something, and often implies a situation of urgent danger or emergency OR In Astrology, Aquarius

is the 11th astrological sign of the Zodiac OR The Eleven is a song by The Grateful Dead AND so on... After all, I have the hypothesis that cites Stravinsky as my favorite. Well, I'm not so sure. What really matters is that we must always allow us - just as I allow myself now - valuable doses of irrationality in our lives, no?

João Guimarães Rosa, on one occasion, said that this book 'Grande Sertão: Veredas' was his autobiography irrational. Perhaps the eleven arabesques are irrational pages of a biography - among many possible others - of Melgaço. Will we have to get lost in the infinite vastness of the Great Desert to find out? What I can say categorically is: If we get lost in the vastness of the Grande Sertão that is the Artwork of Otacílio Melgaço - more and more as

far as possible We´ll find ourselves."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

"Deaf. Are we all becoming d-e-a-f?

It is clear that much of the world's
population changed their listening
habits. If before there were so many
focus on custom full-time to absorb
and enjoy the act of listening to a
phonograph record, nowadays, it
seems that this scenario is entering
extinction. I refer to new
generations, in the majority.

Worrying because is already the
massive present and the inexorable
future. Albert Camus and his Myth of
Sisyphus: - The everyday man does
not like to ´waste time´ (sic). On the
contrary, everything speeds. At the
same time, however, nothing

interests him but himself. He continues rushed behind a hope whatsoever. The absurd man (and so I shall call O.M.) begins where the everyday man ends. At the point, leaving the rush, the spirit wants to enter. In his diversity. I would say, the spirit of the time (the time heart and not a transient entropic crippling acceleration), life, art, revolt, freedom! Notwithstanding we witnessed and we suffered the Despotism of Everyday Men. Today, various activities are held at the same time and or music becomes a mere background or even if is actually absorbed is placed side by side with other frantic attractions: computer, mobile phone, television etc. The scenario: Someone who eagerly returns home and sits in a comfortable chair or lie in bed;

reduces the intensity of light or
throws himself to uterus from
complete darkness; telephone and
computer turned off; places the disc
in the player and from body´n´ soul
this ´old-fashioned´ man surrenders
to a unique experience: he will hear
the new work of one of his favorite
artists: all I have narrated above is
really almost a fiction - today. The
most common image is the individual
that downloads the same
phonographic album, or just one or
other track, and quickly will be part a
folder containing thousands and
thousands of other works
incarcerated on a computer while
there will be a new waiting for other
artistic releases that will have the
same automatic destination. And, the
original disc will be heard
simultaneously as an e-mail will be

written or a movie is watched or
phone conversation unfolds or
whatever - but this is the current
schizophrenia of postmodern life or
whatever is. In the end, nothing is
really heard. What counts is that
everything is stored and what
matters is the next to join the
millions of dead archives. Famous
last words to the less innocent, in
fact are we not here referring to a
gradual deafness Kafkian process?

>> An aside: Fortunately here in
Bandcamp everything is correct and
it seems fair for those who create
art and for those who will appreciate
- hear or purchase honestly the
artist's work. But what happens out
there - through unethical
mechanisms - can be very different:
as the artist who should live of his

making - as well as any other professional - will have his invention downloaded 'for free' (Is there a free lunch for this 'Downloader'? Probably this 'virtuous' guy should think: Yes, for the artist lunch is always free). Musicians, in this sense, are the most affected. Perhaps the 'politically correct' comrade believes that the creator survives feeding on light, paying his bills with a smile or something. Perhaps 'naive and well-meaning', he has no idea all the way that the creator had to tread - not forgetting the many studio costs, session musicians, legalizations etc - until his music finalized and recorded and even inserted on the internet. Perhaps the same 'sympathetic fella' that - with a clear conscience - performs this 'kind' of tricky

download should be called corsair or marooner or raider, I suppose. Willy-nilly... One of the justifications given by them is that musicians should be sustained through shows, while the works continue to be plundered virtually. It would be like telling a writer, 'Hey, do not feel bothered by having your books smuggled because you can live giving lecturing or being invited to literature festivals.' In musical universe, is easy to think about artists (or pre-made puppets?) hired by major labels (do not know if they still exist but you understand that it's a metaphor for the entertainment industry power - always in favor of some and against many); quite rich; who dominate the media; that dictate what that easy entertainment industry will do (or will continue to be their marionettes

- since 'everyone' has high profits);
with a power of imperious
propaganda; consumerism handlers
in style steamroller; usually
artistically are disposable as
toothpaste or soap (their audience is
lobotomized), but the important thing
is to be photogenic and never stop
being news... But and the
independent? I mean serious
professionals, dedicated and that not
allow themselves to be mere
automatons objects of consumption.
Professionals who often only have
the virtual world to effectively
expose their confections. Those who
struggle to survive and also struggle
to bring to light their creations!
Anyway, this really seems
irreversible... Lamentably what I have
described is an extension of the long
preceding context, have no doubt.

Extension of the following context,
too. <<

Picking up the thread, I am not against technology, however. I am a user as all inevitably are. I'm hopeless as to how the human being explores technology and allow himself to be exploited by technologies which become enslaving. Can you feel the difference? (Someone who has analyzed all this - above and below - panorama is Paul Virilio, a French cultural theorist and urbanist. He is best known for his writings about technology as it has developed in relation to speed and power, with diverse references to architecture, the arts, the city and the military.) To resume my reasoning: Lack very little for two people one facing each

other, I repeat: one facing each other
communicate not through the mouth
and the word spoken and heard but
by keys of an electronic device. Even
if they are a few inches from each
other, believe. Are walking the
streets, whether in a restaurant, in a
concert hall (who cares about being
polite?), where they are: more and
more are people-and-keys:
inseparable. Is a gradual graft.
Typing and typing and typing (People
and keys. People and screens. People
and headphones. Whatever. Will soon
be chips embedded in their bodies...):
but in fact, what is being shared?
What is so relevant and so urgent -
all the time? Excuse me, most of the
time is ephemera and extreme proof
of how people are psychologically
and emotionally/sentimentally
disabled. Is a gradual

dehumanization. There are an impressive number of people who can not live without being connected 25 hours a day; excuse me, but only very empty beings to live an overwhelming obsession or addiction like that. Some of these cases are from people who should aim less palliative means to give meaning to their lives. Other cases are sincerely for medical treatment. Welcome Brave New World! Continuing: A Dantesque glimpse: Cut - in a Skinnerian experiment - the connection of a considerable part of the world population and in following day the suicides will have increased considerably, no? That sentence should be only a tragic joke but I wouldn't doubt it one bit. And there's another Titanic aggravating: the issue of rampant Consumerism. As

brainwashed or the only way to many people endure their existence... In the words of the great Brazilian geographer Milton Santos (I do not remember verbatim but the core of the statement is): 'the more overpowering fundamentalism today is consumerism!' I agree entirely. Is a gradual dehumanization or are gigantic signs of vulnerability and weakness of the human being in the face of being human. Worse than that: are signs of bankruptcy/collapse of being in humans beings. Do not believe in those who said that this is irreversible (the whole panorama I described here) and said that who rebels against, is 'against the future'. It is a demagogic cyberidiocy. Errare humanum est, perseverare autem diabolicum.

Because I can only envision the future as a projection of a man that goes deeper in himself, becomes more empathic, sensitive, perceptive, insightful, inventive, curious, politically and socially conscious and not manipulated, sustainable planetarily, ..., finally: human indeed ... and not someone more like a machine. A perfect machine. Perfect even in its inhumanity. Perhaps the real perfection will take place when a robot, instead of owning human and humanoid characteristics, achieve maximum inhumanity, no? It seems to me that the inhumanity becomes a compliment - more and more. And the men increasingly becoming like a robot. Perhaps it is rather an unavoidable evolution. Will be? Still people performing numerous tasks at the same time humanly unable to

actually engage in none of them. Everything becomes multiplied but ephemeral, a tangle of superficialities. There is a marked difference between human beings use robotic privileges for their own benefit and the benefit of all mankind and the same human being gradually transformed into a robot. It does not seem so strange that some men of influence (which occupy various areas of knowledge or global power - the latest statement that touches on this subject was made by Dalai Lama) cogitate that among several decades, the real robots will be able to try or kill or enslave men. I believe that no one else than the men themselves are contributing to make it happen inevitably. It would cease to be a science fiction to become the chronicle of an announced hecatomb.

But who knows the planet will be better in robotic hands? I do not doubt. Should doubt? I do not think I'm being apocalyptic because much of what I say above is what I conclude as I watch the reality around me, around us. It's amazing how technology evolves but not the humanism. We are able to land a probe on a meteor but unable to be tolerant as our fellow men. And when I watch the discouraging news (since as white cops are incredibly acquitted of the murder of always black suspects until wide open new waves of anti-Semitism; from eternal maintenance of dictatorial figures... - some of them dreaming of the exhumation of old empires - ...figures in the power of their particular properties, or rather, countries ... until the imposing and crushing

supremacy of economic policies in relation to undervalued human life and ad infinitum) from Europe, USA, Russia, Africa, Middle East, Far East, ..., and simultaneously I do not alienate myself from everything that happens on my street, my neighborhood, my city, my state, my country ... I remember the song of an old bard: 'And it's a hard, it's a hard, it's a hard, and it's a hard - It's a hard rain's a-gonna fall.' Ya, the times they are a-changin' ... again. It's not anachronistic nostalgia - irony is, ladies and gentlemen. If I do not quoting Dylan, probably would opt for Messiaen and his *Quatuor pour la fin du temps*. And now? So Faulkner defined Albert: 'Camus said that the only true role of man, born in a absurd world, is to be aware of his life, his revolt, his freedom.' I agree

and does not fail to leave me stunned when Stephen Hawking recently stated that artificial intelligence can be a threat. Annihilating. If the A.I. is developed quickly and indiscriminately - unlike as with humans. In the past, Albert Einstein already said that no one knows when will be the third world war, but after - everything would be taken up with sticks and stones. He probably made a mistake. In a fully cybernetic future, will not be stones and sticks but computer chips. Making an analogy with the subject I am dealing here, hope we do not come to that. Anyway. It would be sardonic and laughable: computers, iPads and iPods and more and more smart smartphones and all the technological range (that's coming because everything I have mentioned

now will be garbage - maybe not so much recyclable - because, in fact, decisive and crucial technological advances, today, are beyond our imaginations) turning against his Flatterers as if they were a last Virus. The Exterminating Angel! Never the Buñuel's metaphorical film made so much sense! Abruptly: Yes, I'm being sarcastically caricatural but if one day this happens, surely everyone will already be definitely (blind, dumb and) mainly d-e-a-f.

Some artists give an answer to that.
For me, Otacílio Melgaço is one of them.

Proposals as 'Onze Arabescos para Diadorim' do not forego the technology but the directions pointed are encouraging. The Melgacian

soundscapes are an invitation to
relearn that the artistic fruition is an
act of existential rise (in its most
wholesome sense,
matured, transcendent).

If today everything tends to be as
fast as possible, O.M. often features
us the sound Pieces of long durations
- because it is intended to entrench,
to penetrate more and more on
immanences. If today the
relationships tend to be pragmatic in
the extreme, O.M. floods us with
meanders and, using an
astrophysicist metaphor, wormholes.

If today generally people are led to
distance themselves from their inner
worlds, O.M. makes us dive into the
depths of our being (as did the most
outstanding creators throughout art
history). If social molds make the

individual increasingly individualistic,
O.M. relies on self-knowledge which
is bridge to togetherness. If an
indiscriminate materialism
supersedes noble predicates, O.M.
suggests to us, by own example as an
indefatigable cultural instigator, that
the aesthetics and ethics
go hand in hand. These parallels have
no end. Better listen to his sonic
seeds. I can assure you:
the works of Melgaço
are a watershed.

‘Arabesque’ is a French word for
Ornate Piece. What differs the
Melgacian arabesques from others is
that Otacílio puts an eccentric veil
over these creations; he
paradoxically hide his ornaments to
be searched as a holy grail, in my
opinion. Or if you prefer, as a lapis

philosophorum/philosopher's stone.

‘Onze Arabescos’
=
‘Eleven Arabesques’.

Eleven elixirs. Eleven Antidotes.
Eleven epiphanies. Eleven after-
lights.” (Pablo S. Paz; Argentinean
musicologist)

&

I - Another notable arabesques

The most well-known are Claude
Debussy's Deux Arabesques,
composed in 1888 and 1891,
respectively.

Composers who wrote
arabesques include:

Robert Schumann: Arabeske
in C, Op. 18
Jean Sibelius: Arabesque, Op. 76/9
Moritz Moszkowski: Opp. 15/2, 61,
95/4 and 96/5
Cécile Chaminade: Opp. 61 and 92
Edward MacDowell
Anton Arensky: Op. 67
Johann Friedrich Franz Burgmüller:
Op. 100
Pyotr Ilyich Tchaikovsky
Bohuslav Martinů: Seven Arabesques
for cello and piano (1931).
Harold Budd: Arabesque 1, 2 & 3
(2005)
Louis Vierne: Arabesque, Op. 31;

II - Turkish music

Arabesque or Arabesk (Turkish:
Arabesk) is a term created by
Turkish musicologists for an Arabic

style of music created in Turkey. The genre was particularly popular in Turkey in the decades from the 1960s through the 1990s. As with Arabic music itself, its aesthetics have evolved over the decades. Although melodies and rhythms are predominantly Byzantine and Arabic influenced, it also draws ideas from other aspects of Balkan and Middle Eastern music, including bağlama music and Ottoman forms of oriental music;

III - Milton Almeida dos Santos (1926 – 2001) was a Brazilian geographer who had a degree in law. He became known for pioneer works in various fields in geography, notably urban development in developing countries.

entelékhēia

- dix
berceuses
à
Aristote
comme
un
enfant -

[duration 01:01:27] all rights reserved

+

"A Berceuse is 'a musical composition usually in 6/8 time that resembles a lullaby.' Otherwise it is typically in triple meter. Tonally most berceuses are simple, often merely alternating tonic and dominant harmonies; since the intended effect is to put a baby to sleep, wild chromaticism would be somewhat out of character. Another characteristic of the berceuse, for no reason other than convention, is a tendency to stay on the 'flat side'; noted examples including the berceuses by Chopin, who pioneered the form, Liszt, and Balakirev, which are all in D \flat . The Melgacian

concept of lullaby is not conventional,
that's right. Sometimes the metric is
respected, sometimes not.
Sometimes the tone is simple,
sometimes not. Sometimes there's
the 'flat side', sometimes 'other
sides' are adopted. Entelēs
(ἐντελής, 'complete, full-grown'),
Echein (= hexis, to be a certain way
by the continuing effort of holding on
in that condition), Endelecheia
(ἐντελέχεια, 'persistence') and
Telos (τέλος, 'completion') are
also sides of this quaint
Otacílio's sound work.

There's an interesting detail: even
as Melgaço creates pieces of
phenomenal proportions, he also
demonstrates how is an expert in
generating very short compositions -
some with less than a minute.

Another nicety is, from a sonority unnameable that becomes magma in this work, we´re faced with a particular use of other instruments (so atypical in the exclusive context quoted) as the gong and the piano. Only the mentality of a chess player to find the exact point of each insertion, providing us meticulous surprises.

It's no surprise to you that Morpheus is a god of dreams who appears in Ovid's Metamorphoses. Has the ability to mimic any human form and appear in dreams. His true semblance is that of a winged daemon, imagery shared with many of his siblings. Morpheusian is, somehow, the embodiment of O.M. in *´e n t e l é k h e i a - dix berceuses à Aristote comme un enfant -´.*

Morpheus is a son of Somnus. In Greek mythology, H-y-p-n-o-s (or Somnus) was the personification of sleep. The ten lullabies here highlighted (and its indescribable h-y-p-n-o-t-i-c timbres) are not restricted to deliver babies in the welcoming hands of good dreams. If there's a child for whom the hearing of these parts is dedicated, is Aristotle. But we have to imagine him when at a young age; are able to build on our minds as would be the Greek philosopher and scientist born in the Macedonian city of Stagirus, in 384 BCE at the time of still hear lullabies? The 'dix berceuses' here highlighted forsooth are not restricted to deliver babies in the welcoming hands of good dreams... Are geared to the archetype of

Childhood, fertile territory for bright
dreams and also full of darkness (the
darkness of another uterus now) -
perplexed onirical spaces - because
this is how should be, under the
conception of Otacílio Melgaço,
lullabies:
De caelo;
De anima;
De mundo;
De spiritu;
De sensu et sensibilibus;
De lineis insecabilibus;
De somno et vigilia;
De insomniis;
De divinatione per somnum;
De audibilibus;
Mirabilibus auscultationibus!" (Pablo
S. Paz; Argentinean musicologist)

"~ The aim of art is to represent not
the outward appearance of things,

but their inward significance.’
(Aristotle)

Potentiality and actuality.

‘Entelechy in Aristotelian philosophy, is the full and complete realization of a trend, potentiality or natural purpose, concluding a transformative process of any animate or inanimate being in the universe. It’s the being in act, that is, fully realized, as opposed to being in potency. Aristotle speaks of ‘entelechy’ in contrast to the Platonic theory of ideas and argues that every being develops from an internal final cause to him - and not, as Plato said, for external reasons ideals. Entelechy would therefore be the tension of an organism to perform according to its own laws, passing from potency

to act.´

Now he is flirting the being in act
with falling asleep...

Otacílio Melgaço had dealt with this
question in another work:
[melgacootacilio.bandcamp.com/album/serendipity-or-in-praise-of-sleep-otac-lio-melga-o-duration-l-](http://melgacootacilio.bandcamp.com/album/serendipity-or-in-praise-of-sleep-otac-lio-melga-o-duration-l-26-25)
[26-25](http://melgacootacilio.bandcamp.com/album/serendipity-or-in-praise-of-sleep-otac-lio-melga-o-duration-l-26-25)

Flirting the being in act with falling
asleep. With a child. ´ Those who
educate children well are more to be
honored than they who produce
them; for these only gave them life,
those the art of living well.´

With a child being put to sleep.
Therefore: A child listening to
lullabies. The resumption of a ´ state

of infancy´ is suggested, then. Maybe that's the prime way to get to the internal final cause... Like a key that will enable the circuit to completeness. And, added to this: dormant, as if there was a ´dream act´ previous to empirical realization. After the potentiality and prior to (awake) actuality. Is fascinating! Here's what I try to grasp from this Melgacian phonograph album. Perhaps, under the lights of the so-called rationality, sounds a bit unorthodox and this makes it even more ravishing! There´ s no great genius without a mixture of madness - and here assuredly I call ´madness´: a higher clarity! In the end, I think it all sidereal sounds contained therein are forms of hope. And so I can not forget a special sentence of Aristotle

- already an adult -: 'Hope ... is a waking dream.' " (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - Some historical Berceuses

Wiegenlied (Brahms), a cradle song, is a berceuse; it is better known in English as Brahms's Lullaby

Berceuse de Jocelyn, a tender lullaby from the opera "Jocelyn" by Benjamin Godard

Berceuse (Chopin), "cradle song" for piano, composed by Frédéric Chopin

Berceuse de Jupiter, also known as the aria "Que Les Songes Heureux"

from the opera "Philémon et Baucis",
by Charles Gounod

One of the excerpts from The
Firebird Suite, a ballet composed by
Igor Stravinsky

Berceuse sur le nom de Gabriel
Fauré by Maurice Ravel for violin
and piano

Compositions by Ferruccio Busoni
Berceuse (in C major) Op. 2,
for piano
Berceuse (Lullaby), for piano
Berceuse élégiaque

Berceuse, by Frank Bridge, is a piece
for cello and piano

Berceuse for Violin and Piano in D
major, Op. 16, by Gabriel Fauré

"Berceuse" section of Dolly Suite for
Piano four-hands, Op. 56, No. 1, by
Fauré. Sometimes transcribed for
violin and piano; not to be confused
with Fauré's Op. 16.

Berceuse for Solo Piano in A flat
Major, Op. 72, No. 2, by Tchaikovsky

"Berceuse for the Infant Jesu" in A
Little Suite for Christmas, by George
Crumb

Grieg Lyric Pieces Op. 38 No. 1

Berceuse Heroique, for piano, by
Claude Debussy

Berceuse for an Unwanted Child
(Reginald Foresythe) 1934

Berceuse (sur les paroles

classiques), from 24 Pieces in Free Style, for organ, by Louis Vierne

Berceuse pour deux notes qui cornent (for two notes which continue), for organ, JA 7, by Jehan Alain;

II - Terms derived from "dunamis" and "energeia" have become parts of modern scientific vocabulary with a very different meaning from Aristotle's. The original meanings are not used by modern philosophers unless they are commenting on classical or medieval philosophy. In contrast, "entelecheia", in the form of "entelechy" is a word used much less in technical senses in recent times.

As mentioned above, the concept had

occupied a central position in the metaphysics of Leibniz, and is closely related to his monad in the sense that each sentient entity contains its own entire universe within it. But Leibniz use of this concept influenced more than just the development of the vocabulary of modern physics. Leibniz was also one of the main inspirations for the important movement in philosophy known as German Idealism, and within this movement and schools influenced by it entelechy may denote a force propelling one to self-fulfillment.

En
dansant
la
Javanaise

[duration 02:00:00] all rights
reserved

+

"J'avoue j'en ai bavé pas
vous mon amour
Avant d'avoir eu vent de
vous mon amour

Ne vous déplaie
En dansant la Javanaise
Nous nous aimions
Le temps d'une chanson

À votre avis qu'avons-nous
vu de l'amour?
De vous à moi vous m'avez
eu mon amour

Ne vous déplaie
En dansant la Javanaise

Nous nous aimions
Le temps d'une chanson

Hélas avril en vain me voue à l'amour
J'avais envie de voir en vous
cet amour

Ne vous déplaie
En dansant la Javanaise
Nous nous aimions

Le temps d'une chanson

La vie ne vaut d'être vécue
sans amour
Mais c'est vous qui l'avez voulu

mon amour

Ne vous déplaie
En dansant la Javanaise
Nous nous aimions
Le temps d'une chanson.

‘La Javanaise is a song written and composed by Serge Gainsbourg originally for Juliette Gréco, and interpreted by both her and Serge in 1963.’

I dare say that the affinities between Melgaço and Gainsbourg made Otacílio move himself to the heart of Indonesia. This was the starting point for O.M. sonically erect an auspicious intersection between east and west.

I particularly always had ambiguous feelings before the Gamelan. At the

same time an attraction and a sui generis kind of fear. There's no direct explanation, but hypotheses abound. The exoticism; the ability to transport us to a perception of another sound dimension (can understand me?); emergency sensations as if there's an imminent danger; tendency to get into a trance - at least as an incitement and so on. Is like an irresistible metaphorical invitation to climb the Mount Meru.

Mount Meru. ' This mythical mountain of gods was mentioned in Tantu Pagelaran, an Old Javanese manuscript written in Kawi language from 15th century Majapahit period. The manuscript is describing the mythical origin of Java island, and the legend of moving some parts of mount Meru to Java. The manuscript

explained that Batara Guru (Shiva) has ordered the god Brahma and Vishnu to fill the Java island with human beings. However at that time Java island was floating freely on the ocean, ever tumbling and always shaking. To make the island still, the gods decided to nail the island upon the earth by moving the part of Mahameru in Jambudvipa (India) and attaching it upon Java. The resulting mountain is Mount Semeru (or Meru), the tallest mountain of Java.'

I found a splendid way to describe the effects of 'En dansant la Jananaise' on me and it seems an idiosyncratic factor of this developer Melgacian work compared to many other based on Indonesian culture. When I hear Western influence from the topic addressed here, it's like

Java well anchored on land. Otacílio Melgaço again gives freedom to the island, like when the Java island was floating freely on the ocean. Once again tumbling and always shaking however now musically in its variations and dynamics... I am led to ask me the following question: The island would have a fresh destination? There is no answer and nor should there be. Ideally, navigates erratically and so Melgaço raises the Gamelan condition for another yet higher dimension: Mount Meru is a sacred mountain. With five peaks (for the composer, are now four as four are the sound Pieces. The fifth is probably a representation of the listener himself). Meru is considered - in Hindu, Jain as well as in Buddhist cosmology - the center of all the physical, metaphysical and

spiritual universes. Perhaps, in broad analogy with the snorting creation of Otacílio Melgaço, this is the dimension as high: be a sonorous manifestation of univocal center."

(Caio Campbell; Anglo-Brazilian semiologist and musician)

"The Brazilian composer and instrumentalist performs an overview of his most recent creations and inserts in the fertile womb of typical Indonesian music. As we would expect, through its stylistic, of course.

´ Gamelan is traditional ensemble music of Java (hence the stimulant parallel with the Gainsbourg´ s song) and Bali in Indonesia, made up predominantly of percussive instruments. The most common instruments are metallophones

played by mallets as well as a set of hand played drums called kendhang

which register **the beat.**

Other instruments include xylophones, bamboo flutes, bowed instrument called rebab, and even vocalists called sindhen. For most Indonesians, gamelan is an integral part of their culture.'

We are face to face with a spectacular audible mosaic because

Otacílio reviewed some of his resonant Pieces (originating from several albums) and thus offers us a unique panorama of his contemporary offspring. 'Unique'

because there's an unexpected backbone in focus. The difference is precisely the proposal to explore the

sonority of Gamelan (even not necessarily using the original instruments) having several Melgacian strands as successive ‘sonic squamas’. Taking into account all Western use of this outlandish source, I think ‘En dansant la Javanaise’ is, doubtless, one of the more noteworthy.

Check out the example of the third track; outsized sixty minutes or will be an everlasting visage?!; a transcendent and rare saga if we compare it with most of the contemporary music scene; forcing us to an astonishing sensory and perceptual extrapolation.

I should point out one of the many revealing aspects of ‘En dansant la Javanaise’. The harmonies

suggested by Melgaço are again -
how can I say?: 'superhuman'. I
invoke the concept of Übermensch.
Nietzsche has his character
Zarathustra posit the Übermensch as
a goal for humanity to set for itself.
An ideal for anyone who is creative
and strong enough to master the
whole spectrum of human potential,
'good and evil'. Amoral values.
Maybe the combination of ruthless
warrior pride and artistic brilliance.
All under the wings of a certain
transcendent guideline. For instance,
the eternal recurrence. 'Some
maintain that willing the eternal
recurrence of the same is a
necessary step if the Übermensch is
to create new values, untainted by
the spirit of gravity or asceticism.
Values involve a rank-ordering of
things, and so are inseparable from

approval and disapproval; yet it was dissatisfaction that prompted men to seek refuge in other-worldliness and embrace other-worldly values. Others suggest that one must have the strength of the Übermensch in order to will the eternal recurrence of the same; that is, only the Übermensch will have the strength to fully accept all of his past life, including his failures and misdeeds, and to truly will their eternal return.⁷ The Melgacian use of simultaneous pitches (tones, notes), or chords ... structurally probably flirts with the idea of an eternal recurrence and his most timeless compositions may be a hint. A horizon broad enough to encompass the concept - sonically - and develop it - transphilosophical and stylistically.

Resuming other fields less dangerously hypothetical: In Indonesia, gamelan often accompanies dance. Another inevitable intersection if we consider the genius title in the case of the music context, don't you think? As once said the French singer, songwriter, pianist, film composer, poet, painter, screenwriter, writer, actor and director Gainsbourg: 'I will compose to decomposition.' He should not go unnoticed, because there are many interesting crossovers. 'Regarded as one of the most important figures in French popular music, he was renowned for his often provocative and scandalous releases, as well as his diverse artistic output, which embodied genres ranging from jazz, mambo, world, chanson, pop and yé-yé, to

rock and roll, progressive rock, reggae, electronic, disco, new wave and funk. Serge's varied musical style and individuality make him difficult to categorize although his legacy has been firmly established and he is often regarded as one of the world's most influential popular musicians. His lyrical work incorporated a vast amount of clever word play to hoodwink the listener, often for humorous, provocative, satirical or subversive reasons. Common types of word play in his songs include mondegreen, onomatopoeia, rhyme, spoonerism, dysphemism, paraprosochian and pun.⁷ The salutary provocation; dandy scandals suggested soundly and sensitively and cognitively and...; cultural diversity; explicit act of embracing various genres; the dodge

to be categorized or labeled; clever wordplay (in titles of pieces/works or poetry/lyrics when recited or sung) and constant inventive polysemies and symbols and allegories and metaphors - from the album covers (observe the art of the disc reviewed here, really mesmerizing!) to heterodox composure in artistic career - etc. The points of intersection between Gainsbourg and Melgaço are many and indeed the pleasure of the First Dance should be between them...

La Javanaise...

^ In Javanese mythology, the gamelan was created by Sang Hyang Guru in Saka era 167 (c. AD 230), the god who ruled as king of all Java from a palace on the Maendra mountain in

Medang Kamulan (now Mount Lawu).

He needed a signal to summon the gods and thus invented the gong. For more complex messages, he invented two other gongs, thus forming the original gamelan set. The earliest image of a musical ensemble is found on the 8th century Borobudur temple, Central Java.´ The phrase echoes in my mind: ´He needed a signal to summon the gods and thus invented the gong.´ ´He needed a signal to summon the gods and thus invented the gong.´ The gong, gong...

After reverberant repetition surrenders to the status of an almost uncontrollable mantra, would become ´Otacílio Melgaço, in his creative eagerness, might need a sign to summon us, and thus invented ´En dansant la Javanaise´? I really do not know. What I can surely say is:

‘The term Karawitan refers to the playing of gamelan instruments, and comes from the word Rawit, meaning ‘intricate’ or ‘finely worked’. The word derives from the Javanese word of Sanskrit origin, Rawit, which refers to the sense of smoothness and elegance idealized in Javanese music.’ Between this and that, the highlighted Karawitanian-Melgacian music is doubly Rawit: is defiantly intricate, is sagaciously finely worked ... while mysteriously smooth and elegant. Is there a better way to glimpse an eternal recurrence? No, I think not." (Pablo S. Paz; Argentinean musicologist)

Some works of O.M. that probably belong to a cycle covering ethnic syntax:

melgacootacilio.bandcamp.com/album/a-f-r-e-e-k-a-otac-lío-melga-o-duration-48-21

melgacootacilio.bandcamp.com/album/o-b-l-u-z-a-brazilian-rhapsody-otac-lío-melga-o-duration-30-17

melgacootacilio.bandcamp.com/album/brenn-and-otac-lío-melga-o-duration-55-11

melgacootacilio.bandcamp.com/album/prociss-o-nordesti-a-otac-lío-melga-o-duration-01-13-36

melgacootacilio.bandcamp.com/album/ok-ragas-por-la-komenco-de-tempoj-otac-lío-melga-o-duracion-50-25

I - One summer evening in 1962, Gréco and Gainsbourg spent the evening listening to records and drinking champagne in the huge lounge at 33, rue de Verneuil. The next day, he sent her "La Javanaise". It seems that Gréco had debuted it in March 1963 by placing it at the beginning of her cabaret tour La Tête de l'art;

II - The word gamelan comes from the low Javanese word gamel, which may refer to a type of mallet used to strike instruments or the act of striking with a mallet. The term karawitan refers to the playing of gamelan instruments, and comes from the word rawit, meaning 'intricate' or 'finely worked'. The

word derives from the Javanese word of Sanskrit origin, *rawit*, which refers to the sense of smoothness and elegance idealized in Javanese music. Another word from this root, *pangrawit*, means a person with such sense, and is used as an honorific when discussing esteemed gamelan musicians. The high Javanese word for gamelan is *gangsà*, formed either from the words *tembaga* and *rejasa* referring to the materials used in bronze gamelan construction (copper and tin), or *tiga* and *sedasa* referring to their proportions (three and ten);

III - Influence on Western music

The gamelan has been appreciated by several western composers of classical music, most famously

Claude Debussy who heard a Javanese gamelan in the premiere of Louis-Albert Bourgault-Ducoudray's *Rapsodie Cambodgienne* at the Paris Exposition of 1889 (World's Fair). The work had been written seven years earlier in 1882, but received its premiere only in 1889. The gamelan Debussy heard in it was in the slendro scale and was played by Central Javanese musicians. Despite his enthusiasm, direct citations of gamelan scales, melodies, rhythms, or ensemble textures have not been located in any of Debussy's own compositions. However, the equal-tempered whole tone scale appears in his music of this time and afterward, and a Javanese gamelan-like heterophonic texture is emulated on occasion, particularly in "Pagodes", from *Estampes* (solo

piano, 1903), in which the great gong's cyclic punctuation is symbolized by a prominent perfect fifth.

The composer Erik Satie, an influential contemporary of Debussy, also heard the Javanese gamelan play at the Paris Exposition of 1889. The repetitively hypnotic effects of the gamelan were incorporated into Satie's exotic *Gnossienne* set for piano.

Direct homages to gamelan music are to be found in works for western instruments by John Cage, particularly his prepared piano pieces, Colin McPhee, Lou Harrison, Béla Bartók, Francis Poulenc, Olivier Messiaen, Pierre Boulez, Bronislaw Kaper and Benjamin Britten. In more

recent times, American composers such as Henry Brant, Steve Reich, Philip Glass, Dennis Murphy, Loren Nerell, Michael Tenzer, Evan Ziporyn, Daniel James Wolf and Jody Diamond as well as Australian composers such as Peter Sculthorpe, Andrew Schultz and Ross Edwards have written several works with parts for gamelan instruments or full gamelan ensembles. I Nyoman Windha is among contemporary Indonesian composers that have written compositions using western instruments along with Gamelan. Hungarian composer György Ligeti wrote a piano étude called Galamb Borong influenced by gamelan. Avant-garde composer Harry Partch, one of America's most idiosyncratic composers, was also influenced by Gamelan, both in his microtonal

compositions and the instruments he built for their performance.

American folk guitarist John Fahey included elements of gamelan in many of his late-1960s sound collages, and again in his 1997 collaboration with Cul de Sac, *The Epiphany of Glenn Jones*. Influenced by gamelan, Robert Fripp used rhythmically interlocking guitars in his duets with Adrian Belew in the 1981–1984 trilogy of albums (*Discipline, Beat, Three of a Perfect Pair*) by rock band King Crimson and with The League of Crafty Guitarists. The gamelan has also been used by British multi-instrumentalist Mike Oldfield at least three times, "Woodhenge" (1979), "The Wind Chimes (Part II)" (1987) and "Nightshade" (2005).

On the debut EP of Sonic Youth the track 'She's not Alone' has a gamelan timbre. Experimental pop groups The Residents, 23 Skidoo (whose 1984 album was even titled Urban Gamelan), Mouse on Mars, His Name Is Alive, Xiu Xiu, Macha,

Saudade, The

Raincoats and the Sun City Girls have used gamelan percussion. Avant-garde performance band Melted Men uses Balinese gamelan instruments as well as gamelan-influenced costumes and dance in their shows.

The Moodswinger built by Yuri Landman gives gamelan-like clock and bell sounds, because of its 3rd bridge construction. Indonesian-Dutch composer Sinta Wullur has integrated Western music and

gamelan for opera;
IV - Influence on
contemporary music

In contemporary Indonesian music scene, some groups fuse contemporary westernized jazz fusion music with the legacy of traditional ethnic music traditions of their people. In the case of Krakatau and SambaSunda, the bands from West Java, the traditional Sundanese kacapi suling and gamelan degung Sunda orchestra is performed alongside drum set, keyboard and guitars. Other bands such as Bossanova Java were fused Javanese music with bossa nova, while the Kulkul band fuse jazz with Balinese gamelan.

The Indonesian singer Anggun, often

incorporated Indonesian traditional tunes of gamelan and tembang style of singing in her works. Typical gamelan tunes can be trace in several songs in her album *Snow on the Sahara* such as "Snow on the Sahara", "A Rose in the Wind", and also in her collaboration works with Deep Forest on "Deep Blue Sea" on their 2002 album, *Music Detected*. Philippines born Indonesian singer Maribeth Pascua also featuring gamelan tunes in her songs *Denpasar Moon* and *Borobudur*.

Beyond Indonesia, gamelan has also had an influence on Japanese popular music, specifically the synthpop band Yellow Magic Orchestra. Their 1981 record *Technodelic*, one of the first albums to heavily rely on samples and loops,

made use of gamelan elements and samples. Yellow Magic Orchestra member Ryuichi Sakamoto also used gamelan elements for his soundtrack to the 1983 British-Japanese film *Merry Christmas, Mr. Lawrence*, which won him the 1983 BAFTA Award for Best Film Music.

Later, many Americans were first introduced to the sounds of gamelan by the popular 1988 Japanese anime film *Akira*. Gamelan elements are used in this film to punctuate several exciting fight scenes, as well as to symbolize the emerging psychic powers of the tragic hero, Tetsuo. The gamelan in the film's score was performed by the members of the Japanese musical collective Geinoh Yamashirogumi, using their *semar pegulingan* and *jegog* ensembles.

Gamelan and kecak are also used in the soundtrack to the video games *Secret of Mana* and *Sonic Unleashed*. The two opening credits of 1998 Japanese Anime *Neo Ranga* use Balinese music (Kecak and Gamelan gong kebyar). Each "waking up" of Ranga in the anime uses the Gong Kebyar theme. The musical soundtrack for the Sci Fi Channel series *Battlestar Galactica* features extensive use of the gamelan, particularly in the 3rd season, as do Alexandre Desplat's scores for *Girl With A Pearl Earring* and *The Golden Compass*. James Newton Howard, who composed Disney's 2001 feature film *Atlantis: The Lost Empire*, chose Gamelan for the musical theme of the Atlantians.

Loops of gamelan music appear in

electronic music. An

early example is the Texas band Drain's album *Offspeed and In There*, which contains two tracks where trip-hop beats are matched with gamelan loops from Java and Bali and recent popular examples include the Sofa Surfers' piece *Gamelan*, or EXEC_PURGER/.#AURICA extracting, a song sung by Haruka Shimotsuki as part of the *Ar tonelico: Melody of Elemia* soundtracks.

Gamelan influences can also be heard in the 2006 hip hop song, *Tokyo Drift* (*Fast & Furious*), by Teriyaki Boyz.

In the *Regular Show* episode "150-Piece Kit", a gamelan is mentioned to be part of the eponymous kit.

Sonata
"Sempiterna"

- Para
Cordas
&
Percussão -

[duration 43:59] all rights reserved

+

"~ In the Modern period, sonata form became detached from its traditional harmonic basis. The works of Schoenberg, Debussy, Sibelius and Richard Strauss emphasized different scales other than the traditional major-minor scale and used chords that did not clearly establish tonality. It could be argued that by the 1930s, sonata form was merely a rhetorical term for any movement that stated themes, took them apart, and put them back together again. However, even composers of atonal music, such as Roger Sessions and Karl Hartmann, continued to use outlines that clearly pointed back to the practice of Beethoven and Haydn, even if the

method and style were quite different. At the same time, composers such as Sergei Prokofiev, Benjamin Britten, and Dmitri Shostakovich revived the idea of a sonata form by more complex and extended use of tonality. In more recent times, Minimalism has searched for new ways to develop form, and new outlines which, again, while not being based on the same harmonic plan as the Classical sonata, are clearly related to it. An example is Aaron Jay Kernis's *Symphony in Waves* from the early 1990s.⁷

Another example is Otacílio Melgaço's *Sonata Sempiterna* from the new millennium.

There minimalist spectra in this work

however the level of inventiveness goes beyond. O.M. keeps the whole structure of its Sonata: undulating. Tonalities (and atonality); organismic characteristics of each movement and rhetorical terms; themes; dynamic; not blind obedience to sequential properties as allegro, slow, dance or faster time etc. In fact, if today the concept of 'Sonata' is vague, this is what determines the Brazilian composer and instrumentalist: he takes the vagueness to the ultimate consequences.

Nevertheless, behind the tearing layers of strings, you can hear how there are suggestions that subtly allude to certain canons. There is a sonatistic skeleton in the wake of the Melgacian advances and it is

masterful. As the Sempiternity is the motto of this creation, Otacílio reconciles past and future in an armistice which enshrines the present.

The strategic use of Percussion is a marvel. There is a distinct element to its four parts. At first, the Gong; in the second there are Bells; Timpani in the third and in the fourth the Glockenspiel. Linking this rhythmic jewelery with continuous string ripples, Melgaço generates an atmosphere that really goes beyond notions of time and space. By the way, this is part of his stylistic.

Apropos, in stupendous Z.Q. performance (with overlays and more overlaps matured by Melgaço), the splendid strings - impressive

penetrating stunning and piercing - seem sometimes human voices! So I feel comfortable when I use the word 'Alchemy' when I describe the successive epiphanies perpetrated by O.M. We all know the saying of Heraclitus: 'No man ever steps in the same river twice, for it's not the same river and he's not the same man.' The entire work of Otacílio Melgaço is proof of that and this 'Sempiterna' serves us 'just as' impeccable example. These are Pieces that sound renewed when heard again and its effect on us is indelible: make us people always reborn. In our feelings, emotions, intuitions, minds and, why not?, souls. Our souls are a hidden orchestra; we know not what instruments, what fiddlestrings and harps, drums and tamboura we

sound and clash inside ourself. All we
hear is the symphony ... confides to
us Fernando Pessoa. Is the symphony
or the sonata because this
experience of Sempiternity right
here and now is the function of life!

‘Elle est retrouvée!
Quoi? - l'Éternité.
C'est la mer allée
Avec le soleil.’

Such Rimbaudian enlightenment
could be a perfect epigraph for the
‘Sonata’. Quoi? - l’Sempiternel!”
(Pablo S. Paz; Argentinean
musicologist)

"In his ‘Auguries of Innocence’,
William Blake brings up:

‘To see a World in a Grain of Sand

And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.'

I will try to describe in a few words,
all that is unspeakable,
untranslatable, unpronounceable:
If 'the metaphysics of Eternity
studies that which necessarily exists
outside or independently
of space and time';
the metaphysics of Sempiternity
should study Melgacian compositions
like this otherworldly 'Sonata'.
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - Sonata (from Latin and Italian:
sonare, "to sound"), in music,
literally means a piece played as

opposed to a cantata (Latin and Italian *cantare*, "to sing"), a piece sung. The term, being vague, evolved through the history of music, designating a variety of forms until the Classical era, when it took on increasing importance, and by the early 19th century came to represent a principle of composing large scale works. It was applied to most instrumental genres and regarded—alongside the fugue—as one of two fundamental methods of organizing, interpreting and analyzing concert music. Though the musical style of sonatas has changed since the Classical era, most 20th- and 21st-century sonatas still maintain the same structure;

II - "Sempiterna", in Portuguese, means Gifted with Sempiternity

Eternity is endless time. In philosophy and mathematics, an infinite duration is also called sempiternity, or everlasting. Eternity is an important concept in many religions, where the immortality of God or the gods is said to endure eternally. Some, such as Aristotle, would say the same about the natural cosmos in regard to both past and future eternal duration, and like the eternal Platonic Forms, immutability was considered essential.

A u r o r a
B o r e a l
/
A u r o r a
A u s t r a l

O t a c í l i o
M e l g a ç o
&
H o n i G S t a h l
O r c h e s t e r

[duration 02:24:33] all rights
reserved

+

"The 'Goddess of Dawn' is 'Aurora'
in Roman mythology...

'Now when Dawn in robe of saffron
was hastening from the streams of
Okeanos, to bring light to mortals
and immortals...' (Homer's Iliad)

'Once more the old mysterious
glimmer steals
From thy pure brows, and from thy
shoulders pure,
And bosom beating with
a heart renewed.
Thy cheek begins to redden
through the gloom,
Thy sweet eyes brighten slowly close

to mine,
Ere yet they blind the stars,
and the wild team
Which love thee, yearning for
thy yoke, arise,
And shake the darkness from their
loosened manes,
And beat the twilight into flakes of
a fire.' (Alfred, Lord Tennyson's
Tithonus)

THE
INNER
>>D A W N<<
OR
MELGACEUS –
BOREAUSTRALIS

And beat the twilight
into flakes

of a fire!

‘Aurora Boreal / Aurora Austral’ :
A
SUPERLATIVE
CREATION!

Are two Pieces of philharmonic
proportions and reveal themselves
as true music lessons! I could adopt
‘prescribing information’ as

Mythic Method, *New*

Complexity beyond the spectra
Electronic and Concrete and so on ...
but I prefer your ears more and
more open and not become tacit by
the indiscriminate use of labels.

There are two Pieces - divided into
two parts - which are endowed with
a challenging climbing power.
A grandiloquent vocation of exquisite
strain. A Gargantuan suitability for

the highest...

Justifications for my hyperbolic cry?

i- Sol lucet omnibus

The genius in thorough exploration of numerous timbres, several coloraturas. The Otacílio's palette is one of the most impressive in all musical current scenarios;

ii- Ex digito gigas

The harmonic conception, unpredictable and engaging design, a rare sonic architectural character today;

iii- A magnis maxima

The performances, technical

excellence and especially the
interpenetration in the generation of
climates & atmospheres that only
Olympic instrumentalists are able
and if so, the HoniG Stahl Orchester
and the very **O.M.**, they reveal
themselves as a pinnacle!;

iv- Alta a longe cognoscit

The arrangements, unique ability to
synchronicities and instrumental
conjunctions;

v- Arbore de dulci dulcia
poma cadunt

The individualized ‘veneer’ used in
recording and post production
treatments, escaping from an
aseptic and pasteurized sonority

typical from most studios;
vi- Naturae sequitur semina
quisquis suae

Among many other arguments, last but not least - perhaps leaving to the end what is the most important indeed, the idiosyncrasy of Otacílio Melgaço as creator. Its universality, authenticity, diversity, originality, iconoclasm, depth, altitude, ubiquity, limitlessness, insight, joints, lighting, (...), finally, its

Mysteries –

I think this word, in such a materialistic technocratic world and soulless, defines everything and I presume that the most discerners will realize the constructive connotations of the term. Verba

mollia et efficacia.

˘ Aurora Boreal /
Aurora Austral
- Otacílio Melgaço &
HoniGStahlOrchester -
˘

undoubtedly seal the fact that O.M.
belongs to a rare pantheon of
contemporary composers. The
authentic pantheon of those who will
remain." (Pablo S. Paz; Argentinean
musicologist)

"˘ The polar aurora is an optical
phenomenon consisting of a glow
observed in the night skies in the
polar regions, due to the impact of
solar wind particles with the upper
atmosphere of the Earth, channeled
by the Earth's magnetic field. In
northern latitudes is known as

Aurora Borealis - in

Portuguese, Boreal - (name baptized by Galileo Galilei in 1619, in reference to the Roman goddess of dawn, Aurora, and Boreas, the Greek god, representing the north winds). It usually occurs in times from September to October and from March to April. In southern latitudes is known as Aurora Australis - idem, Austral -, name baptized by James Cook, a direct reference to it being the south. The phenomenon is not only unique to the Earth, also being observed on other planets of the solar system such as Jupiter, Saturn, Mars and Venus. Similarly, the phenomenon is not unique to nature, also being reproducible artificially through nuclear explosions or

in the laboratory.

Auroras take many different visual forms. The most distinctive and brightest are the curtain-like auroral arcs. They eventually fragment or 'break-up' into separate, and rapidly changing, often rayed features which may fill the whole sky. These are the 'discrete' auroras which are at times bright enough to read a newspaper by at night.

The 'diffuse' aurora, on the other hand, is a relatively featureless glow sometimes close to the limit of visibility. It can be distinguished from moonlit clouds by the fact that stars can be seen undiminished through the glow. Diffuse auroras are often composed of patches whose brightness exhibits regular or near-

regular pulsations. The pulsation period can be typically many seconds, so is not always obvious. Occasionally there is a fast, sub-second, flickering. A typical auroral display consists of these forms appearing in the above order throughout the night.

Red: At the highest altitudes, excited atomic oxygen emits at 630.0 nm (red); low concentration of atoms and lower sensitivity of eyes at this wavelength make this colour visible only under more intense solar activity. The low amount of oxygen atoms and their gradually diminishing concentration is responsible for the faint appearance of the top parts of the ‘curtains’.

Green: At lower altitudes the more

frequent collisions suppress this mode and the 557.7 nm emission (green) dominates; fairly high concentration of atomic oxygen and higher eye sensitivity in green make green auroras the most common.

The excited molecular nitrogen (atomic nitrogen being rare due to high stability of the N_2 molecule) plays its role here as well, as it can transfer energy by collision to an oxygen atom, which then radiates it away at the green wavelength. (Red and green can also mix together to produce pink or yellow hues.) The rapid decrease of concentration of atomic oxygen below about 100 km is responsible for the abrupt-looking end of the lower edges of the curtains.

Yellow and pink are a mix of red and

green or blue.

Blue: At yet lower altitudes atomic oxygen is, uncommon, and ionized molecular nitrogen takes over in producing visible light emission; it radiates at a large number of wavelengths in both red and blue parts of the spectrum, with 428 nm (blue) being dominant. Blue and purple emissions, typically at the lower edges of the 'curtains', show up at the highest levels of solar activity.'

A u r o r a B o r e a l /
A u r o r a A u s t r a l
is a MASTERPIECE filled with
magnificent sound arcs and
indescribable colors! Or maybe I
could call it a work that moves - in
impressive coloraturas - between

the blue, yellow, green and red.
Sometimes discrete, sometimes
diffuse, sometimes the antithesis of
that. What may have an axiomatic
value: Everything in it is
preterhumanly auroral!

ˆ Aurora is the Latin word for dawn,
and the goddess of dawn in Roman
mythology and Latin poetry. Like
Greek Eos and Rigvedic Ushas (and
possibly Germanic Ostara), Aurora
continues the name of an earlier
Indo-European dawn goddess,
Hausos. Aurora renews herself every
morning and flies across the sky,
announcing the arrival of the sun.
Her parentage was flexible: for Ovid,
she could equally be Pallantis,
signifying the daughter of Pallas, or
the daughter of Hyperion. She has
two siblings, a brother (Sol, the sun)

and a sister (Lua, the moon). Rarely Roman writers imitated Hesiod and later Greek poets and named Aurora as the mother of the Anemoi (the Winds), who were the offspring of

Astraeus, **the**
father of the
stars.

Aurora appears most often in sexual poetry with one of her mortal lovers. A myth taken from the Greek by Roman poets tells that one of her lovers was the prince of Troy, Tithonus. Tithonus was a mortal, and would therefore age and die. Wanting to be with her lover for all eternity, Aurora asked Jupiter to grant immortality to Tithonus.

Jupiter granted her wish, but she
failed to ask for eternal youth to
accompany his immortality, and he
became forever old. Aurora turned
him into a grasshopper.'

I will choose three of
numerous analogies:

Yes, both symphonic Pieces seem
renew themselves every morning
and every hearing and fly - spreading
our wings to audio acuity - in
aesthetic lightness through the sky -
figurative niche for our libertarian
perceptions -, announcing the arrival
of a polysemic sun - in his admirable
and enigmatic and exact and poetic
and spick and span eloquence.
Nothing could be more auroral!;

Yes, the two brothers, one brother

(Sol, the sun) and a sister (Lua, the moon) could be here metaphors for Boreal and Austral, no?;

Yes, consolidating a deeper relationship with listeners, why not claim a dimension of uninterrupted enjoyment appropriate to the concept of Perennial? Because once again the sounds calved by O.M. corrupt limits of time ´n´ space. It is enough to listen to this phonograph album. And, obedient to mythology, even if we are (lovingly) transformed into ´grasshoppers´, do not forget that the term is used by the Eastern Zen masters to describe ´learners´. Listeners/Learners. (Just like the recent particular testimony of a member of the phenomenal HoniG Stahl Orchester: ´Ein Tipp: probieren Sie die extreme Tiefe des

‘Melgacianas’ Polarlichter, weil es
gleich aufwachen in der Mitte einer
Odyssee und Ilias oder vielleicht
Aeneis, zur gleichen Zeit.’)

From Virgil's Aeneid: ‘Aurora now
had left her saffron bed, And beams
of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with
wakeful eyes, Saw day point upward
from the rosy skies.’ Heavenly rose,
one more Virgilian color to find out
as we hear such Melgacian sonic
irradiation. I unforgivably forgot to
include the pink in the coloraturas of
magnetic and vibrational blue, yellow,
green and red Auroras.
Providential correction, I hope.

Hopefully, in singer-songwriter
Björk's Vespertine track, Aurora is
described as: ‘Aurora Goddess

sparkle A mountain shade suggests
your shapel tumble down on my
knees Fill my mouth with snow The
way it melts I wish to melt into you.⁷
It's a beautiful way to also describe
what ⁷ Aurora Boreal / Aurora
Austral⁷ triggers:
the MASTERPIECE melts into US..."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

8

I - An aurora is a natural light display
in the sky (from the Latin word
aurora, "sunrise" or the Roman
goddess of dawn), predominantly
seen in the high latitude (Arctic and
Antarctic) regions. The name
"auroras" is now more commonly
used for the linguistic plural
"aurorae" of "aurora", so is adopted

throughout the main text of this article. Modern style guides recommend that the names of meteorological phenomena, such as *aurora borealis*, be uncapitalized. Auroras are caused by charged particles, mainly electrons and protons, entering the atmosphere from above causing ionisation and excitation of atmospheric constituents, and consequent optical emissions. Incident protons can also produce emissions as hydrogen atoms after gaining an electron from the atmosphere;

II - Magnetic control of the aurora was mentioned by Ancient Greek explorer/geographer Pytheas, Hiorter, and Celsius described in 1741 evidence that large magnetic fluctuations occurred whenever the

aurora was observed overhead. It was also later realized that large electric currents were associated with the aurora, flowing in the region where auroral light originated. Multiple superstitions and obsolete theories explaining the aurora have emerged over the centuries. Seneca speaks diffusely on auroras in the first book of his *Naturales Quaestiones*, drawing mainly from Aristotle; he classifies them "putei" or wells when they are circular and "rim a large hole in the sky", "pithaei" when they look like casks, "chasmata" from the same root of the English chasm, "pogoniae" when they are bearded, "cyparissae" when they look like cypresses), describes their manifold colors and asks himself whether they are above or below the clouds. He recalls that

under Tiberius, an aurora formed above Ostia, so intense and so red that a cohort of the army, stationed nearby for fireman duty, galloped to the city.

Walter William Bryant wrote in his book *Kepler* (1920) that Tycho Brahe "seems to have been something of a homœopathist, for he recommends sulfur to cure infectious diseases "brought on by the sulphurous vapours of the Aurora Borealis." Benjamin Franklin theorized that the "mystery of the Northern Lights" was caused by a concentration of electrical charges in the polar regions intensified by the snow and other moisture.[48]

The northern lights have had a number of names throughout history. The Cree called the phenomenon the

"Dance of the Spirits". In Medieval Europe, the auroras were commonly believed to be a sign from God.

There is the claim from 1855 that in Norse mythology:

The Valkyrior are warlike virgins, mounted upon horses and armed with helmets and spears. /.../ When they ride forth on their errand, their armour sheds a strange flickering light, which flashes up over the northern skies, making what Men call the "aurora borealis", or "Northern Lights".

While a striking notion, there is not a vast body of evidence in the Old Norse literature giving this interpretation, or even much reference to auroras. Although

auroral activity is common over Scandinavia and Iceland today, it is possible that the Magnetic North Pole was considerably farther away from this region during the relevant period of Norse mythology.

The first Old Norse account of *norðrljós* is found in the Norwegian chronicle *Konungs Skuggsjá* from AD 1230. The chronicler has heard about this phenomenon from compatriots returning from Greenland, and he gives three possible explanations: that the ocean was surrounded by vast fires, that the sun flares could reach around the world to its night side, or that glaciers could store energy so that they eventually became fluorescent.

In ancient Roman mythology, Aurora

is the goddess of the dawn, renewing herself every morning to fly across the sky, announcing the arrival of the sun. The persona of Aurora the goddess has been incorporated in the writings of Shakespeare, Lord Tennyson, and Thoreau.

In the traditions of Aboriginal Australians, the Aurora Australis is commonly associated with fire. For example, the Guditjmara people of western Victoria called auroras "Puae buae", meaning "ashes", while the Gunai people of eastern Victoria perceived auroras as bushfires in the spirit world. When the Dieri people of South Australia said that an auroral display was "Kootchee", an evil spirit creating a large fire. Similarly, the Ngarrindjeri people of South Australia referred to auroras

seen over Kangaroo Island as the campfires of spirits in the 'Land of the Dead'. Aboriginal people in southwest Queensland believed the auroras to be the fires of the "Dola Pikka", ghostly spirits who spoke to the people through auroras. Sacred law forbade anyone except male elders from watching or interpreting the messages of ancestors they believed were transmitted through auroras.

Frederic Edwin Church's 1865 painting "Aurora Borealis" After the Battle of Fredericksburg, the lights could be seen from the battlefield that night. The Confederate Army took it as a sign that God was on their side during the battle as it was very rare that one could see the Lights in Virginia. The

painting *Aurora Borealis* (see *Aurora Borealis*) (1865) by American landscape painter Frederic Edwin Church is widely interpreted to represent the conflict of the American Civil War.

Burle
Marx
Symphony

[duration 01:34:05] all rights
reserved

B u r l e M a r x S y m p h o n y

O t a c í l i o M e l g a ç o

[duration 01:34:05] all rights
reserved

+

"´ If the artist reproduces only the
superficial traits as does the
photographer; if registers accurately
the various features of a face,
but without relating it to the
character, he does
not deserve
to be admired.
The similarity is that it should reach
the soul.´ (B.M.)

About the
B u r l e M a r x S y m p h o n y;

who could expect a merely pastoral perspective, will incur a clear error.

‘The garden is a nature organized by man and for man.’ (B.M.)

Despite the personality dedicated the winding Opus, Otacílio Melgaço brings a rather idiosyncratic approach to bucolic subject.

‘A garden is made of light and sounds - the plants are supporting.’
(B.M.)

If we can conceive what would be a Sonic Landscaping, here will be found literatim! A soulful Piece made of light and sounds..." (Caio Campbell;

Anglo-Brazilian semiologist and
musician)

"Nature. The word 'Nature' will be invoked by me several times. I would ask: no surprise at such legitimate insistence. We are not facing an ecological offspring, but we are faced with Human Nature itself and its most original artistic sowing.

A 'doucement sauvage' Melgacian stratagem. Prefacing the Movements, one by one - there are four 'parallel Openings' dredging very concrete sounds: first Birds (and the campestrial atmosphere around); second Wind; Rain third and finally the fourth: Rustling and a revealing Walk on the Leaves. I consider each introductory intervention as an 'Innen Ouverture', a respective

polysemic climatic idyllic sonic
proem. But are simultaneous layers,
eclipsed architectures.

Simultaneously with the fourfold
initiatories symphonic notes - which
makes it more attractive. As Pan (or
Burle Marx?) leading us by the hand
into the uterus of the Big Green, so
we could go alone, through our own
Walk (on the designed Leaves).

ˆ In Greek religion and mythology,
Pan is the god of the wild, shepherds
and flocks, nature of mountain wilds,
hunting and rustic music, and
companion of the nymphs. He has the
hindquarters, legs, and horns of a
goat, in the same manner as a faun
or satyr. With his homeland in rustic
Arcadia, he is also recognized as the
god of fields, groves, and wooded
glens; because of this, Pan is

connected to fertility and the season of spring.’ Roberto Burle Marx goes a step further and gives a direction, order, a model for what was wild. He transforms Nature into an artistic work in the symphonic conducting therefore perpetrated by a man, as if the flowers were paint or gardens were sculptures. So I refer to an anthropomorphic Pan. Otacílio Melgaço, genially, approaches the midway. Not entirely a deity, nor fully a human: a being just like a demigod with the predicates of a vertex as the other.

‘Pan once had the audacity to compare his music with that of Apollo, and to challenge Apollo, the god of the lyre, to a trial of skill. Tmolus, the mountain-god, was chosen to umpire. Pan blew on his

pipes and gave great satisfaction with his rustic melody to himself and to his faithful follower, Midas, who happened to be present. Then Apollo struck the strings of his lyre. Tmolus at once awarded the victory to Apollo, and all but Midas agreed with the judgment. Midas dissented and questioned the justice of the award.'

Musically, following the mythology and the ambiguity that I have outlined between the gods and men, I would compare this Symphony to a hybrid among the sonorities coming from Pan and from Apollo. Because Pan maintains its captivating rustic teluric jargon while Apollo inserts a sophistication, endowed with more aesthetic rationality. Suggest it was the Melgacian 'Saute de Chat'!

The presence of the flutes may give a

Brazilian accent but it is a cosmopolitan work in essence. I highlight another fabulous detail contained in a setting full of authenticity: realize that every Movement is geared to an instrumental approach very individualized. Are more electronic focus; are metamorphic strings; are new colors that overflow of the multiplied organ; constants and subtle rhythmic pulsations (as a kind of hasty heartbeat but whose source is the mother Nature own) etc.

‘I believe that there is a subtle magnetism in Nature, which, if we unconsciously yield to it, will direct us aright.’ (Henry David Thoreau) I also believe. The unconscious added to the consciousness that has the mission to be right. To propose and

do what is right. For the benefit of Nature and for our own. There is how to differentiate one thing from another? I think not and the 'Burle Marx Symphony' teaches us, Whitmanian, that a leaf of grass is no less than the journey-work of the stars." (Pablo S. Paz; Argentinean musicologist)



I - Roberto Burle Marx (1909 – 1994) was a Brazilian landscape architect (as well as a painter, print maker, ecologist, naturalist, artist and musician) whose designs of parks and gardens made him world famous. He is accredited with having introduced modernist landscape architecture to Brazil.
> Was known as a modern nature

artist and a public urban space designer. His work had a great influence on tropical garden design in the 20th century. Water gardens were a popular theme in his work.

> Was deftly able to transfer traditional artistic expressions such as graphic design, tapestry and folk art into his landscape designs. Also

designed fabrics, **jewellery** and stage sets.

> Was one of the first people to call for the conservation of Brazil's rainforests. More than 50 plants bear his name. He amassed a substantial collection of plants at his home, including more than 500 philodendrons;

II - Some important works as a landscaper

Design of some gardens in the public
buildings of Brasília;

Ministry of Army - water garden and
excellent use of concrete forms;

Foreign Affairs Building;

Ministry of Education;

Itamaraty Palace - headquarters of
the Ministry of External Relations;

Copacabana promenade - Pavement
landscape, large scale (4 km long)
mosaic completed in 1970 on famous
Rio de Janeiro beach. (Influenced
by Portuguese pavement);

Ibirapuera Park, São Paulo, 1954;

Flamengo Park - large public park in

Rio de Janeiro built on landfill;

Venetian Palace - entrance, and
extreme use of scale;

La Rinconada Hippodrome, Caracas,
Venezuela;

Parque del Este, Caracas, Venezuela;

La Lagunita Country Club, Caracas,
Venezuela;

Pampulha, Belo Horizonte;

Cascade Garden, Longwood Gardens,
Pennsylvania;

Biscayne Boulevard, Miami, Florida
(Completed posthumously);

Maracaibo Botanical Gardens,

Maracaibo, Venezuela;

Peru Square, Buenos Aires,
Argentina (Demolished);

Kuala Lumpur City Centre (KLCC)
Park, Kuala Lumpur, Malaysia;

Casa Forte Square (Praça de Casa
Forte), Recife, Pernambuco-Brazil;

Cascata Farm, Araras-Brazil.

Говорите,
пожалуйста,
медленнее

[duration 39:39] all rights reserved

+

"A work of art is not one-way. Same as it offers us is proportional to what it asks of us. If the artist has devoted quite hard to create at least the same care and dedication we should have to absorb it. Our imagination is required here and our imaginative capacity should be open to be sharp and expansive now. As should be at any rate in the face of great art.

Are two parallel paths in this amazing Otacílio Melgaço phonographic album.

There's a fictional modern story told in Russian aura, perhaps a sonic chronic or short story. In which

case, worth the title of the album/eight Pieces/voices.

There's audible moving frames, a sound narrative (and cry of protest) based on the history of a magnificent people and unfortunately victim of genocide: The Selk'nam. They were an indigenous people in the Patagonian region of southern Argentina and Chile, including the Tierra del Fuego islands. So the cover art is referenced.

Through an odyssey or another, Melgaço creates, develops and reveals impeccable musical portraits, challenging, exciting, touching and even onirical! ´ Dreams, as we all know, are very queer things: some parts are presented with appalling vividness, with details

worked up with the elaborate finish of jewellery, while others one gallops through, as it were, without noticing them at all, as, for instance, through space and time. Dreams seem to be spurred on not by reason but by desire, not by the head but by the heart', words written by Fyodor Dostoevsky.

Notes from Underground: one of the Melgacian keys of all polymorphic contexts is in the headline. Originally in Cyrillic, means 'Speak, please, slowly.' Inchmeal we'll turn the key! Open Sesame!" (Caio Campbell; Anglo-Brazilian semiologist and musician)

"The current electronic music reached - long ago - a dilemma, in my opinion.

1- Or is already part of the past,
buried by predictable market
mechanisms and the banal clutches
of entertainment (so be it, its
supporters or tribes continue to
enjoy e-c-s-t-a-t-i-c hearings -
I apologize for my lysergic sarcasm);

2- Or will continue through special
artists who do not give up shrewd
intelligence, constructiveness and
visionary flashes. These rather
deserve my respect and I consider
them a faction of the actual
descendants of men who gave birth
to the electronic music since the
early days, the late 19th century and
others who have consecrated vital
pathways throughout the next.

In reality, this crossroads is no more
for me.

Only the second scenario
seems worthy of
consideration. The rest is muzak.

And of course, when he ventures
through the intricacies of this
particular dialect, I well know in
which of the two is Otacílio Melgaço
brightly situated." (Pablo S. Paz;
Argentinean musicologist)



I - The Selk'nam, also known as the
Onawo or Ona people, were an
indigenous people in the Patagonian
region of southern Argentina and
Chile, including the Tierra del Fuego
islands. They were one of the last
aboriginal groups in South America
to be encountered by ethnic
Europeans or Westerners in the late

19th century. With the discovery of gold and expansion of sheep farming, the Argentine and Chilean governments began efforts to explore and integrate Tierra del Fuego (the "land of fire", named by early European explorers observing smoke from Selk'nam fires) into their cultures.

While the Selk'nam are closely associated with habitation of the northeastern area of Tierra del Fuego, they are believed to have originated on the mainland, and migrated thousands of years ago by canoe across the Strait of Magellan. Their territory in the early Holocene probably ranged as far as the Cerro Benitez area of the Cerro Toro mountain range in Chile;

II - The last full-blooded Selk'nam, Ángela Loij, died in 1974. They were one of the last aboriginal groups in South America to be reached by Europeans. Their language, believed to be part of the Chonan family, is considered extinct as the last speakers died in the 1980s.

In the 1880s, British introduced sheep ranches to the large open areas of Tierra del Fuego. Numerous British immigrants arrived to work in the new industry, the descendants of some of whom today remain in the Falkland Islands. The ranches created strong conflicts with the Selk'nam natives, who had traditionally hunted this territory and considered the sheep game. They had no concept of European property rights. The large ranchers tried to run off the

Selk'nam, then began a campaign of extermination against them, with the compliance of the Argentine and Chilean governments. Large companies paid sheep farmers or militia one pound sterling per Selk'nam dead, which was confirmed by the redemption of a pair of hands or ears, or later a complete skull.

Repression against the Selk'nam persisted into the early twentieth century. Chile moved some Selk'nam to Dawson Island, confining them in an internment or concentration camp. Argentina finally allowed Salesian missionaries to aid the Selk'nam and attempt to assimilate them, but their culture and people were largely destroyed.

According to the 2010 United Nations

Educational, Scientific and Cultural Organization (UNESCO) Atlas of the World's Languages in Danger, the Ona language is extinct, as the last speakers died in the 1980s.

Pipiripau
- 3
Fantasias
Para
Órgão -

[duration 01:03:34] all rights
reserved

+

"The Brazilian composer and multi-instrumentalist Otacílio Melgaço gathers a fascinating religious relic of his state Minas Gerais and the hieratic sonority of the majestic Organ. Three mysterious Fantasies that would be best treated as a rotund, perplexed, oracular *T r i n i t y!*" (Pablo S. Paz; Argentinean musicologist)

"Os músicos tocam baixinho uma
suave música fininha
Que sobe pras estrelinhas
Do céu pintado de azul.
Gira e regira na praça
A eterna zanga-burrinha

– Tão engraçadinha
Olha a calma do pescador
Pescando sempre o mesmo peixe
Com o mesmo anzol.
Olha o barqueiro que não é Pedro...
Os meninos perfilados germânicos
Entram na igreja
E saem depressa
E tornam a entrar.
(E tornam a sair)
A atmosfera febril de trabalho
Ferreiros sapateiros mexendo
A calma das casas subindo a ladeira
Descendo a ladeira e os bichos
Cândidos bichos de papelão
Rodeando o menino Jesus que
abençoa aquilo tudo!

Meus olhos **mineiros**
namoram o presepe
e dizem alegres: Mas que bonito!
(Carlos Drummond de Andrade)

If a nativity scene was the inspiration to O.M. engender his fanciful and fantastic audible P-i-p-i-r-i-p-a-u, we are therefore at the Christmas works niche. There's a long tradition of creations (musical, pictorial, literary etc.) that are concerned with this sacred issue; no doubt we witnessed an offspring - '3 Fantasias para Órgão' - that does historical justice to the high level required for those able to portray - having or not a religious belief, but especially through an artistic prism - the birth of Jesus. Being more precise, birth life passion death and resurrection.

An exquisite detail is the album cover. The image captures the mechanisms that make the 'Presepe' be in motion. And

musically we received a beautiful lesson of Otacílio. Verify as at times - hear all the first Fantasy and the undulations of the third, there's a sense of repetition that reproduces the crib gears. Plus: the typesetting I find extremely ingenious! Typographically ... the result of Melgaço as designer. The way the letters are distinguished and undistinguished in relation to the background is just great! A metaphor for how the sound is mixed with the crib's viscera - ie the entirety of its apparatus, the hidden machine. And consequently we are guided - audibly - to the 'other' side, the visible christic saga. Therefore, all is revealed from the inside to outside. How should be, even metaphorically. (Perhaps the prevalence of red is a symbology of Jesus and His blood, by

the way. If people would remember more of the mythology around the shedding of This ruby, maybe the world would be very different today - certainly less claret of men would be shed now. I hope these ruminations are under the lens of scholars, also of us thinkers and inquirers and mostly under the auspices of works of art as

P i p i r i p a u

3 F a n t a s i a s P a r a Ó r g ã o)

The presence of improvisation - and I highlight the introspective vastness of the second Piece - is also noteworthy. This is rare or practically impossible to hear in sacred sound expressions. Linked to the status quo and even not

necessarily. A Fantasia - a musical composition with its roots in the art of improvisation - grounded in nativity is a evidence of the incredible inventiveness and yet iconoclasm of the engenderer. (A light and collateral addendum: To my joy and a great example given the world - whether believers or not, the current Pope of the commonly reactionary Catholic Church, Francis/Francisco - Jorge Mario Bergoglio - miraculously contradicts what I will write below and I pray to God that no one at the Vatican offers a poisoned tea to finally holy - precisely because he's so humanist - Vicar of Christ: religions and religious generically tend to be very dogmatic, strict and not allow audacious questions.) If religions and religious assuredly generically tend

to be very dogmatic, strict and not allow audacious questions; resuming the thread - the improvised element is aerator, bold, pointing in advanced directions - wider and plural.

There's a curious Shakespearean note: 'This is the third time; I hope good luck lies in odd numbers. There is divinity in odd numbers, either in nativity, chance or death.' In the solemn Epiphany of Melgaço, there's the manifestation of nativity, chance and death. I do not know if necessarily in that order. What I do know: there are divine oddly three. A triadic Fantasy! Yes, Shakespeare and Melgaço were right." (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - O Presépio (Crib) "Pipiripau" is a work that depicts, in 45 scenes, from birth to resurrection of Christ. It consists of 580 figures in motion tailored to the daily life of a city, with its variety of arts and crafts. Its construction by Raimundo Machado de Azevedo. The Crib of Pipiripau began to be built in 1906, when Raimundo was twelve, in the former Cologne Américo Werneck, region called Pipiripau (Minas Gerais state, Brazil - which is currently the Agronomic Institute district of Belo Horizonte). The inspiration came when, as a child, his mother took him to church and he watched the cribs of churches and neighbors; it was simple and without movement. He had then wanted to build your own at home. His family was poor, no money to buy the necessary equipment for

his first crib, but he had the idea of getting the material which find and ended up creating a masterpiece of mining popular culture. Over time, began to give movement to the figures based on the everyday life of the interior and, in 1922, Raimundo was working in Gravatá Company where he found a Portuguese sculptor and learned ways to make plaster. Since 1984, the crib Pipiripau was listed by the Heritage Institute National Artistic (Iphan) and today is open to the public at the Natural History Museum of UFMG (Federal University of Minas Gerais), where he had been transferred in 1976 for both presentations with movement and to meet stopped. In 2006 the crib celebrated hundred years of its creation and was visited by thousands of people;

II -
[www.youtube.com/watch?v=rUM99yl](http://www.youtube.com/watch?v=rUM99ylNDts)
[NDts;](http://www.youtube.com/watch?v=rUM99ylNDts)

III - The Fantasia (in English: Fantasy)
is a musical composition with its
roots in the art of improvisation.

Because of this, it seldom
approximates the textbook rules of
any strict musical form (as with the
impromptu). The term was first
applied to music during the 16th
century, at first to refer to the
imaginative musical "idea" rather
than to a particular compositional
genre. Its earliest use as a title was
in German keyboard manuscripts
from before 1520, and by 1536 is
found in printed tablatures from
Spain, Italy, Germany, and France.
From the outset, the fantasia had the
sense of "the play of imaginative

invention", particularly in lute or vihuela composers such as Francesco Canova da Milano and Luis de Milán. Its form and style consequently ranges from the freely improvisatory to the strictly contrapuntal, and also encompasses more or less standard sectional forms;

IV - According to the musicologist Donald Francis Tovey, "the term Fantasia would adequately cover all post-classical forms of Concerto".

Saturnalia
- Six
Pieces
For
Harpsichord -

[duration 01:43:45] all rights
reserved

+

"´Sic loquendum esse cum
hominibus, tanquam dii audiant; sic
loquendum cum hominibus, tanquam
homines audiant.´

´We should so speak with men as
though the Gods were listening, and
so speak with the Gods as though
men were listening.´
Saturnalia, I., 7, 6.

The only exception: some structural
kinematic noises from various
sources. Made this caveat, believe
me!: all sounds heard in ´Saturnalia´
- scarlet and luxuriant Otacílio
Melgaço offspring - come from the
same courteous apparatus: a grand-

piano-shaped with a roughly triangular case accommodating long bass strings at the left and short treble strings at the right.

>>

I n t e r l u d e

‘Nescis quid vesper vehat.’

‘Thou knowest not what evening may bring.’

Macrobius. Saturnalia, L, 7, 12.

‘Through the 19th century, the harpsichord was almost completely supplanted by the piano. In the 20th century, composers returned to the instrument, as they sought out variation in the sounds available to them. Under the influence of Arnold Dolmetsch, the harpsichordists Violet

Gordon-Woodhouse (1872–1951) and in France, Wanda Landowska (1879–1959), were at the forefront of the instrument's renaissance. Concertos for the instrument were written by Francis Poulenc (the *Concert champêtre*, 1927–28), Manuel de Falla, Walter Leigh, Bertold Hummel, Henryk Mikołaj Górecki, Michael Nyman, Philip Glass, and Roberto Carnevale. Bohuslav Martinů wrote both a concerto and a sonata for the instrument, and Elliott Carter's *Double Concerto* is scored for harpsichord, piano and two chamber orchestras. In chamber music, György Ligeti wrote a small number of solo works for the instrument (including *Continuum*), and Henri Dutilleux's *Les Citations* (1991) is scored for harpsichord, oboe, double bass and percussions. Elliott Carter's

Sonata for Flute, Oboe, Cello and Harpsichord (1952) explores the timbre possibilities of the modern harpsichord. Josef Tal wrote Concerto for harpsichord & electronic music (1964) and Chamber Music (1982) for s-recorder, marimba & harpsichord. Both Dmitri Shostakovich (Hamlet, 1964) and Alfred Schnittke (Symphony No.8, 1994) wrote works that use the harpsichord as part of the orchestral texture. John Cage and Lejaren Hiller wrote HPSCHD (1969) for harpsichord and computer-generated tape. John Zorn has also used harpsichord in works like Rituals (1998), Contes de Fées (1999), and La Machine de l'Être (2000). In the Preface to his piano collection Mikrokosmos, Béla Bartók suggests some ten pieces as being

suitable for the harpsichord. Seán Ó Riada used the harpischord both for the soundtracks of film music, and for interpretations of the Irish harper Turlough O'Carolan during Riada's work with the band CeolTORI Cualann (later to become The Chieftans). Riada used harpsichord for the latter with the justification that the harpsichord best replicated the sound of the metal strings of the early Irish harp. Benjamin Britten included harpsichord parts in his opera *A Midsummer Night's Dream* and his cantata *Phaedra*. Harpsichordist Hendrik Bouman has composed pieces in the 17th and 18th century style, including works for solo harpsichord, harpsichord concerti, and other works that call for harpsichord continuo. Other contemporary composers writing

new harpsichord music in period styles include Grant Colburn, and Fernando De Luca. Notable performers include Oscar Milani and Mario Raskin. During the last half of the 20th century, the sound of the harpsichord (or perhaps rather more often, its electronically created equivalent) became very familiar in popular culture, appearing frequently in popular music, television, films, computer games, and so on.'

<<

'Tempus ante mundum
esse non potuit.'
'Time could not exist before
the world.'
Commentarii, II., 10, 9.

The Melgacian capacity to deal with

each timbre is, I usually say, a-l-c-h-e-m-i-c-a-l and occasionally reaches incredible results! Moreover, the very compositional structure is fascinating, justifying the blatant developability of the Harpsichord from the twentieth century scenarios and now twenty one - the Synchrony which houses Otacílio Melgaço. I would call the attention of the ladies and gentlemen to the Melgacian equalization discussed here. There is no backward-view and also there's not a very position 'avant-garde' - as unpalatable. O.M. moves through the vertices with freedom, he surpasses them - quite genuinely! The refinement, the sophistication of sonic Pieces reaches a degree, I would utter, mythological. Keylever, plectrum, quill, jackrail, ... , are

transformed into particles beyond
the concreteness of a witching
machinery; in the hands of Melgaço
are filigrees that start to feed a
perpetual infatuated Moto indeed
timeless. Or, reviving the festive
Saturnalia, we're now invited to
exhume and regaining a Golden Age.
And it becomes timeless, I hope. The
palpable glimpses of an acoustic
labyrinthine spatiality that leaves us
with exciting vertigo (cobweb of
Melgaço as sound engineer);
harmonies elusive and Brumalian;
rhythmicities from some superior
limbus; agrarian melodies
fragmented and reassembled only
through the acuity of our hearing;
What else to brilliantly seal?

Ambrosius Theodosius, known simply
as Macrobius, probably lived in the

early fifth century A.D. He wrote a work on the Roman festival of Saturnalia in the form of dinner table discussions between people at the house of Vettius Agorius Praetextatus. Macrobius describes the origins of the festival: 'It was during their reign that Saturn suddenly disappeared, and Janus then devised means to add to his honors. First he gave the name Saturnia to all the land which acknowledged his rule; and then he built an altar, instituting rites as to a god and calling these rites the Saturnalia-a fact which goes to show how very much older the festival is than the city of Rome. And it was because Saturn had improved the conditions of life that, by order of Janus, religious honors were paid to him, as his effigy indicates, which

received the additional attribute of a sickle, the symbol of harvest.´ Like a Sun Unconquerable before eyes

finally open, the **Melgacian**

crop is before our ears.

Penetrates them.

´Saturnalia - Six Pieces for Harpsichord´ is a art work that resignifies, **metamorphoses**, proposes a cosmogony. ´Dominus Saturnus,´ God fertilizer. It's not often that we can eat the fruitage of the harvest which has a divine gift as fecundator, agree? More rarely yet is the fact that we can HEAR these same fruits. Come, here are six of them, listen. Accept the maenadic offering of Melgaço, feed yourself with your new Saturnalian ears..."

(Pablo S. Paz; Argentinean musicologist)

"Let us live, my Lesbia, let us love,
and all the words of the old,
and so moral,
may they be worth less than
nothing to us!
Suns may set, and suns may
rise again:
but when our brief light has set,
night is one long everlasting sleep.
Give me a thousand kisses,
a hundred more,
another thousand, and
another hundred,
and, when we've counted up
the many thousands,
confuse them so as not to know
them all,
so that no enemy may cast
an evil eye,
by knowing that there were
so many kisses." (Catullus)

Io, Saturnalia!

I proclaim the triumph of another
stupendous Otacílio Melgaço work; I
proclaim the celebration of an
unprecedented creation that rises to
the heights the aura of an
unequivocal instrument, the regal
Harpsichord. We are facing a
strongly captivating ritual
exclamation or even a saturnine
invocation in open contemporaneity.

It would be a paradox somehow O.M.
refer to the Saturnalia through a
musical instrument supposedly
detached from a Dionysian context?
First, Melgaço is a paradoxical artist
as well as the great are;
Second, the historical tradition of an
instrument does not condemn it to be
sounded in the eternal same way

(and how composers of the twentieth century onwards approached the Harpsichord is indisputable proof of this);

Third, if our attention and imagination are aware, we will meet all the Saturnalian elements in the complexity of Six Pieces: there are passages that suggest subversion of orders, sacrifices, symbolic donations, banquets, the ‘princeps’ - his sui generis mask and effusive colors and... We can go further and detect Saturn's expulsion from Olympus; his trip to the Capitol; the foundation of a People; the Golden Age and so on. Certainly tips were left by Otacílio, even if sometimes under modern spectra.

Important is the allegorical revival of Saturnalia in today. I have no doubt

that there is a very clear meaning of the part of the Brazilian composer and multi-instrumentalist when he proclaims artistically a highly revolutionary festival in its empiricism and especially principles/precepts. What we, all of us, have to solve (and the musician did his share and continues to do through his Craft) is: How to perpetuate the spirit of Saturnalia beyond the temporal boundaries? Socially, politically, ..., ethically. The perpetuation of the artistic work (and peremptorily I refer to this album phonographic) is an ongoing manifesto, which I hope will serve us as unwavering lesson - for our future day by day. I wish that each of us become a little (more) 'princeps', spreading, as far as possible, shared abundance, constructive equality,

fertile fraternity. An inversion of values - values that have expired; an act of iconoclasm. Less moralism and more authenticity. Here is a message embedded in this balsamic sound disc. Probably for this reason too, it's not ephemerally anacreontic - without losing its orgiastic character - but is a casing for the sake of deep thoughts, mutants reflections.

Without losing its orgiastic tone, I reiterate. In the compositional daring such aspects are present. However even in the most pacified or solemn cadences, there's a sacrifice by prospects of anti-castrating religiosity while the Melgacian subtle Bacchic interventions are rooted, planted with gallantry in the fertile soil of the Saturnalia uterus.

Another detail of Otacílio (as a designer) is on the cover of the album. If there are six sound creations, are six characters highlighted figuratively. Highlighted in blackish tone: a beautiful sight.

A stretch of Luciano de Samosata translates very clearly and concisely the characteristics of the festival:

‘Let no one have public or private activities during the holidays, except in the case of games, entertainment and pleasure. Only the cooks and confectioners can work. That everyone has equal rights, slaves and free, the poor and the rich. Do not allow anyone to boring-, be in a bad mood or make threats. Do not allow audits of accounts. No one is allowed to inspect or registering her clothes during the feast days, or

testify, or prepare speeches, nor do
public readings, except if they are
humorous and graceful, producing
mockery and entertainment.´ I'm
coming apart again - that long after
instructive fun, prevail the backbone
of all: ´ the foundation of a new
People´. We are these people. And
through his own pulsating universe,
Otacílio Melgaço reminded us that!

Therefore
one two three four five sixfold
and again and always:

l o, S a t u r n a l i a!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

§

l - Saturnalia was an ancient Roman

festival in honor of the deity Saturn, held on the 17th of December of the Julian calendar and later expanded with festivities through to the 23rd of December. The holiday was celebrated with a sacrifice at the Temple of Saturn, in the Roman Forum, and a public banquet, followed by private gift-giving, continual partying, and a carnival atmosphere that overturned Roman social norms: gambling was permitted, and masters provided table service for their slaves. The poet Catullus called it "the best of days."

In Roman mythology, Saturn was an agricultural deity who was said to have reigned over the world in the Golden Age, when humans enjoyed the spontaneous bounty of the earth without labor in a state of social

egalitarianism. The revelries of Saturnalia were supposed to reflect the conditions of the lost mythical age, not all of them desirable. The Greek equivalent was the Kronia.

Although probably the best-known Roman holiday, Saturnalia as a whole is not described from beginning to end in any single ancient source. Modern understanding of the festival is pieced together from several accounts dealing with various aspects. The Saturnalia was the dramatic setting of the multivolume work of that name by Macrobius, a Latin writer from late antiquity who is the major source for information about the holiday. In one of the interpretations in Macrobius's work, Saturnalia is a festival of light leading to the winter solstice, with

the abundant presence of candles symbolizing the quest for knowledge and truth. The renewal of light and the coming of the new year was celebrated in the later Roman Empire at the Dies Natalis of Sol Invictus, the "Birthday of the Unconquerable Sun," on December 25.

The popularity of Saturnalia continued into the third and fourth centuries AD, and as the Roman Empire came under Christian rule, some of its customs have influenced the seasonal celebrations surrounding Christmas and the New Year;

II - Imperial sources refer to a Saturnalicus princeps who ruled as master of ceremonies for the proceedings. He was appointed by

lot, and has been compared to the medieval Lord of Misrule at the Feast of Fools. His capricious commands, such as "Sing naked" or "Throw him into cold water," had to be obeyed by the other guests at the convivium: he creates and (mis)rules a chaotic and absurd world. The future emperor Nero is recorded as playing the role in his youth.

Since this figure does not appear in accounts from the Republican period, the *P r i n c e p s* of the Saturnalia may have developed as a satiric response to the new era of rule by a princeps, the title assumed by the first emperor Augustus to avoid the hated connotations of the word "king" (rex). Art and literature under Augustus celebrated his reign as a new Golden Age, but the Saturnalia

makes a mockery of a world in which law is determined by one man and the traditional social and political networks are reduced to the power of the emperor over his subjects. In

a **poem** about a lavish Saturnalia under Domitian, Statius makes it clear that the emperor, like Jupiter, still reigns during the temporary return of Saturn;

III - The phrase "Io, Saturnalia!" was the characteristic shout or salutation of the festival, originally commencing after the public banquet on the single day of December 17. The interjection io (Greek ἰώ, *ĩō*) is pronounced either with two syllables (a short i and a long o) or as a single syllable (with the i becoming the Latin consonantal j and pronounced *yō*);

IV - A harpsichord is a musical instrument played by means of a keyboard. It produces sound by plucking a string when a key is pressed.

"Harpsichord" designates the whole family of similar plucked keyboard instruments, including the smaller virginals, muselar, and spinet. The harpsichord was widely used in Renaissance and Baroque music.

During the late 18th century it gradually disappeared from the musical scene with the rise of the piano. But in the 20th century it made a resurgence, used in historically informed performance of older music, in new (contemporary) compositions, and in popular culture.

اډري شمراه

[duration 04:21:12] all rights
reserved

+

"Originally the title is in Persian.
Translating: S i l k R o u t e.

Once asked the members of the
British band The Clash about the
reason for giving birth - at first - to
a triple disc (´Sandinista!´). ´Why
triple?´ (The production was the
subject of controversy with the label
for various reasons, mainly financial
and market). They replied that ´were
thinking of workers on oil platforms
at high seas´. When I take into
account the four hours twenty-one
minutes and twelve seconds of
شم راه - and I will not even
try to calculate how many vinyls

would be required to contain singular duration -, I'm not led to 'maritime men' but those who will labor on future space platforms, orbital stations. Astronauts that will explore the universe and subsequently inhabit other planets... For them (also) this masterpiece of a visionary Otacílio Melgaço was made.

We witnessed, yet astonished, a work of unbelievable proportions - qualitative and pluri-spatial/transtemporal.

Since renowned surgeons to top athletes, since select astronauts to unfailing warriors - it's known that the need for concentration is superhuman. Or, to be more exact, extraordinary. 1630s, 'action of bringing to a center', noun of action

from verb concentrate (v.). Meaning
‘a mass so collected’ is from 1670s;
‘continuous focus of mental activity’
is from 1846. This probably goes
beyond ‘concentration’; it’s a
supreme focus, able to abstract from
everything. At that particular
moment, the man and his action
become the same, indistinguishable
and inextricable. There’s a kind of
transcendent ability so. A different
Reality beyond the borders of the
mere real. Nothing else can be
distracting or distortion or deviation
or... The degree of uniqueness is so
considerable that the
whole history of
t-h-a-t Being turns at the same
epicenter - in unison - for the
excellence of t-h-a-t act, The act.

Well, it’s the same as راه

آب ری شم (and therefore O.M.)
seems to require of those who will
enjoy his sonorous Orphic seeds.
Fertile connections...

>> Ethereal tones,

>> heralds pauses,

>> implied colors,

>> mountainous intensities,

>> durations fruitful,

>> cadences fey,

>> structural ambiguities,

>> harmonies slippery... Otacílio
offers us the passages, habitats,
ducts, liaisons, (...), the sagas ... and

what it's for us is extraordinarily the
embark. Contemplative ventures
and
s-i-l-k-y.

Sound routes are proposed in
addition to global and almost
mythical pathways (from the
Melgacian perspective) that were
crucial to Who we are today. There
were not only significant for the
development and flowering of great
civilizations but also helped support
the early modern world. This
stunning offspring of Otacílio
Melgaço, in an impressively splendid
way and alongside other rare
creations carrying similar
momentum/impetus, represents the
same for the (artistic)
contemporaneity! I do not hesitate to
express it.

I do not hesitate to express it, at least for those who were not swallowed by the frantic and ephemeral appetite of current time-space, ie, we are standing here on the other side - the open side to the depths and ascensions, criterious/meticulous and empathetic with perennial...

Now my words may seem suitable for the 'esoteric or gnostic'. As always happened with Messiaen or as it has become for Stockhausen. I respect them and who seek this line in Melgaço and find it: will be welcome.

There's a spiritual dimension in Melgaço's creations, no doubt. Just as in the great works (and expressions) of mankind, I believe. Artistic or sexual or mythological or scientific or architectural or

philosophical or psychological or anthropological or... Even those who seek to deny this dimension, the unbelievers (and here I include myself) does not fail to recognize it as part of human dialectic. Only want to be clear, when I refer to 'depths and ascensions' or 'perennial', are figures of speech representing the man and his circumstances - overactive and superlative. If physics or metaphysics are tools for that; I leave to you, ladies and gentlemen.

All are welcome to travel through the Melgacian Silk Road. Will musically be voyages, pilgrimages, discoveries, inventions, ... , especially: transcendences. All of them. I hope each of you go ahead through its irreplaceable transcendence. Or would be 'transoundence'?

D o Y o u W a n t ?

In 'Through the Looking Glass' (by Lewis Carroll) there's a similar situation, when Alice and the Unicorn are introduced to each other:
Alice: 'You know, I also always thought unicorns were fabled monsters. I had never seen a living before!'

'Well, now that we've met,' said the Unicorn, 'if you want to believe me, I will believe in you too. Deal?'

'Y e s , I f Y o u W a n t , ' said Alice.

Paraphrasing Calvino, perhaps everything lies in knowing what words to speak, what actions to perform, and in what order and rhythm; or else someone's gaze, answer, gesture is enough; it is enough for someone to do something

for the sheer pleasure of doing it,
and for his pleasure to become the
pleasure of others: at that moment,
all spaces change, all heights,
distances; the Being is transfigured,
becomes crystalline, transparent as
a ... Unicorn. I speak and speak but
the listener retains only the words
he is expecting. The description of
the world to which you lend a
benevolent ear is one thing; the
description that will go the rounds of
the groups of stevedores and
gondoliers on the street outside my
house the day of my return is
another; and yet another, that which I
might dictate late in life, if I were
taken prisoner by Genoese pirates
and put in irons in the same cell with
a writer of adventure stories. It is
not the voice that commands the
story: it is the ear.

It is the E A R...

And now are eight the routes to
multicultural unlimited
h E A R i n g..." (Pablo S. Paz;
Argentinean musicologist)

"~ The Silk Road, or Silk Route, is a series of trade and cultural transmission routes that were central to cultural interaction through regions of the Asian continent connecting the West and East by linking traders, merchants, pilgrims, monks, soldiers, nomads, and urban dwellers from China and India to the Mediterranean Sea during various periods of time.

Extending 4,000 miles (6,437 kilometres), the Silk Road derives its name from the lucrative trade in

Chinese silk carried out along its length, beginning during the Han Dynasty (206 BC – 220 AD). The Central Asian sections of the trade routes were expanded around 114 BC by the Han dynasty, largely through the missions and explorations of Chinese imperial envoy, Zhang Qian. The Chinese took great interest in the safety of their trade products and extended the Great Wall of China to ensure the protection of the trade route.

Trade on the Silk Road was a significant factor in the development of the civilizations of China, the Indian subcontinent, Persia, Europe, and Arabia, opening long-distance, political and economic interactions between the civilizations. Though silk was certainly the major trade item

from China, many other goods were traded, and religions, syncretic philosophies, and various technologies, as well as diseases, also travelled along the Silk Routes. In addition to economic trade, the

Silk Road served as a means of carrying out cultural trade among the civilizations along its network.

The main traders during antiquity were the Chinese, Persians, Greeks, Syrians, Romans, Armenians, Indians, and Bactrians, and from the 5th to the 8th century the Sogdians. During the coming of age of Islam, Arab traders became prominent. So...

Audible 'octopieces' or - in
Portuguese - 'rotas' ('routes')
that reveal endless; visible and
invisible journeys but in 'راه'
'آب ری شم', always hearable:
intrinsic and extrinsic
'phonodysseys' simultaneously.
Simultaneously two memories come
to mind and respective parallel I do:

>> The lyrics of a song by Gordon
Matthew Thomas Sumner:

'Upon a secret journey
I met a holy man
His blindness was his wisdom
I'm such a lonely man

And as the world was turning
It rolled itself in pain
This does not seem to touch you
He pointed to the rain

You will see light in the darkness
You will make some sense of this
When you've made your

Secret Journey

You will find this love you miss

And on the days that followed
I listened to his words
I strained to understand him
I chased his thoughts like birds

You will see light in the darkness
You will make some sense of this
You will see joy in this sadness
You will find this love you miss
And when you've made your

secret journey
You will be a holy man
When you've made your
secret journey
You will be a holy man
When you've made your
secret journey
You will be a holy man´

and

>> a literary work of Italo Calvino.
Le città invisibili, Invisible Cities.

´Without stones there is no arch.´
(M.P.)

´The book explores imagination and
the imaginable through the
descriptions of cities by an explorer,
Marco Polo. Is framed as a
conversation between the aging and

busy emperor Kublai Khan, who constantly has merchants coming to describe the state of his expanding and vast empire, and Polo. The majority of the book consists of brief prose poems describing 55 cities, apparently narrated by Polo. Short dialogues between the two characters are interspersed every five to ten cities and are used to discuss various ideas presented by the cities on a wide range of topics including linguistics and human nature. Is structured around an interlocking pattern of numbered sections, while the length of each section's title graphically outlines a continuously oscillating sine wave, or perhaps a city skyline. The interludes between Khan and Polo are no less poetically constructed than the cities, and form a framing device

that plays with the natural complexity of language and stories.

Marco Polo and Kublai Khan do not speak the same language. When Polo is explaining the various cities, he uses objects from the city to tell the story. The implication is that each character understands the other through their own interpretation of what they are saying. They literally are not speaking the same language, which leaves many decisions for the individual reader. The book, because of its approach to the imaginative potentialities of cities, has been used by architects and artists to visualize how cities can be, their secret folds, where the human imagination is not necessarily limited by the laws of physics or the limitations of modern urban theory. It offers an alternative approach to thinking about cities,

how they are formed and how they function. ‘The Travels of Marco Polo’ (or ‘Livre des Merveilles du Monde’ or ‘Book of the Marvels of the World’), Polo's travel diary depicting his purported journey across Asia and in Yuan Dynasty (Mongol Empire) China, written in the 13th century, shares with *Invisible Cities* the brief, often fantastic accounts of the cities Polo claimed to have visited, accompanied by descriptions of the city's inhabitants, notable imports and exports, and whatever interesting tales Polo had heard about the region.’

The Venetian traveled the Silk Road. From now on, Marco Polo becomes the codename of Otacílio Melgaço. Maybe this makes each of us a new Kublai Khan, who knows? Otherwise,

we are Polo - pilgrims - and
everything around us is an immanent
and transcendent creation of which
Melgaço/Khan is spokesman. Or the
own voice. The creator.

But not of another book; ubiquitously
we are facing
The Disc Of
The Marvels
Of The World..." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

8

I - The Silk Road derives its name
from the lucrative Chinese silk trade,
a major reason for the connection of
trade routes into an extensive
transcontinental network. The
German terms Seidenstraße and

Seidenstraßen (‘the Silk Road(s)/Route(s)’) were coined by Ferdinand von Richthofen, who made seven expeditions to China from 1868 to 1872. Some scholars prefer the term ‘Silk Routes’ because the road included an extensive network of routes, though few were more than rough caravan tracks;

II - In June 2014, UNESCO designated the Chang'an-Tianshan corridor of the Silk Road as a World Heritage Site;

III - The Silk Road consisted of several routes. As it extended westwards from the ancient commercial centers of China, the overland, intercontinental Silk Road divided into northern and southern routes bypassing the Taklimakan

Desert and Lop Nur.

Northern route

The northern route started at Chang'an (now called Xi'an), an ancient capital of China that was moved further east during the Later Han to Luoyang. The route was defined around the 1st century BC when Han Wudi put an end to harassment by nomadic tribes.

The northern route travelled northwest through the Chinese province of Gansu from Shaanxi Province and split into three further routes, two of them following the mountain ranges to the north and south of the Taklamakan Desert to rejoin at Kashgar, and the other going north of the Tian Shan

mountains through Turpan, Talgar, and Almaty (in what is now southeast Kazakhstan). The routes split again west of Kashgar, with a southern branch heading down the Alai Valley towards Termez (in modern Uzbekistan) and Balkh (Afghanistan), while the other traveled through Kokand in the Fergana Valley (in present-day eastern Uzbekistan) and then west across the Karakum Desert. Both routes joined the main southern route before reaching ancient Merv, Turkmenistan. Another branch of the northern route turned northwest past the Aral Sea and north of the Caspian Sea, then and on to the Black Sea.

A route for caravans, the northern Silk Road brought to China many goods such as "dates, saffron

powder and pistachio nuts from Persia; frankincense, aloes and myrrh from Somalia; sandalwood from India; glass bottles from Egypt, and other expensive and desirable goods from other parts of the world." In exchange, the caravans sent back bolts of silk brocade, lacquer ware, and porcelain.

Southern route

The southern route or Karakoram route was mainly a single route running from China through the Karakoram mountains, where it persists to modern times as the international paved road connecting Pakistan and China as the Karakoram Highway. It then set off westwards, but with southward spurs enabling the journey to be completed by sea

from various points. Crossing the high mountains, it passed through northern Pakistan, over the Hindu Kush mountains, and into Afghanistan, rejoining the northern route near Merv, Turkmenistan. From Merv, it followed a nearly straight line west through mountainous northern Iran, Mesopotamia, and the northern tip of the Syrian

Desert to the Levant, where Mediterranean trading ships plied regular routes to Italy, while land routes went either north through Anatolia or south to North Africa. Another branch road traveled from Herat through Susa to Charax Spasinu at the head of the Persian Gulf and across to Petra and on to Alexandria and other eastern Mediterranean ports from where

ships carried the cargoes to Rome.

Southwestern route

The southwestern route is believed to be the Ganges/Brahmaputra Delta, which has been the subject of international interest for over two millennia. Strabo, the 1st-century Roman writer, mentions the deltaic lands: "Regarding merchants who now sail from Egypt...as far as the Ganges, they are only private citizens..." His comments are interesting as Roman beads and other materials are being found at Wari-Bateshwar ruins, the ancient city with roots from much earlier, before the Bronze Age, presently being slowly excavated beside the Old Brahmaputra in Bangladesh. Ptolemy's map of the Ganges Delta, a

remarkably accurate effort, showed that his informants knew all about the course of the Brahmaputra River, crossing through the Himalayas then bending westward to its source in Tibet. It is doubtless that this delta was a major international trading center, almost certainly from much earlier than the Common Era. Gemstones and other merchandise from Thailand and Java were traded in the delta and through it. Chinese archaeological writer Bin Yang and some earlier writers and archaeologists, such as Janice Stargardt, strongly suggest this route of international trade as Sichuan-Yunnan-Burma-Bangladesh route. According to Bin Yang, especially from the 12th century the route was used to ship bullion from Yunnan (gold and silver are among

the minerals in which Yunnan is rich),
through northern Burma, into
modern Bangladesh, making use of
the ancient route, known as the
'Ledo' route. The emerging evidence
of the ancient cities of Bangladesh, in
particular Wari-Bateshwar ruins,
Mahasthangarh, Bhitagarh,
Bikrampur, Egarasindhur, and
Sonargaon, are believed to be the
international trade centers
in this route;

IV - Marco Polo (1254 – 1324) was a
Venetian merchant traveller whose
travels are recorded in *Livres des
merveilles du monde* (**Book of
the Marvels of the World**,
also known as *The Travels of Marco
Polo*, c. 1300), a book that introduced
Europeans

to Central Asia and China.

He learned the mercantile trade from his father and uncle, Niccolò and Maffeo, who travelled through Asia, and met Kublai Khan. In 1269, they returned to Venice to meet Marco for the first time. The three of them embarked on an epic journey to Asia, returning after 24 years to find Venice at war with Genoa; Marco was imprisoned and dictated his stories to a cellmate. He was released in 1299, became a wealthy merchant, married, and had three children. He died in 1324 and was buried in the church of San Lorenzo in Venice.

Marco Polo was not the first European to reach China but he was the first to leave a detailed chronicle of his experience. This book inspired

Christopher Columbus and many other travellers. There is a substantial literature based on Polo's writings; he also influenced European cartography, leading to the introduction of the Fra Mauro map.

G æ t i r u
S ý n t
M é r
Á
K o r t i n u ?

- For
Percussion
&
Electronics -

[duration 01:09:17] all rights
reserved

+

"I believe the question perpetrated by Otacílio Melgaço has gigantic proportions. In fact, he puts us against the wall and triggers the question: Which is our place in the world today? How we should and can guide ourself taking as starting point the contemporary cartography? The sound pieces bring the passage of time in their titles. From the crack of dawn to the deepest night. Allegory of existence own. While we try to find ways and directions; the same time passes, passes and passes (the melting watches!) whilst we're invaginated by a chronology increasingly hurried. The use of the

Icelandic language may be, metaphorically, the exercise of a necessary distance (and deceleration). How is essential for planetary citizens to find a reflection of theirself through moments of isolation, remoteness - to retrace routes and reinterpret the cardinal points. Internal points of an intrinsic suture, I think. All I hear in this M.C.Escherian audio disc seems a compass rose for me. Moving. Uninterrupted. Turning. The phonograph album mentions the velocities that flow on a daily basis. From the most explicit/continuous to the abysmal/glacial. Speeds that repeat/perpetuate and paradoxically celerities turning into statues, diving into vacuum. Therefore, we should focus on. In reflective stillness. In favor of a proper reading. And so

proper orientation. The map is not real. The world is. Through his creations and nothing musically more urgently impactful and seminal than the Percussion (under the identity of Timpani, Vibraphone, Glockenspiel, Drums, PVC Pipe, Electronic Frequencies and some other surprises that will remain surprises...for those who have not heard the work - for now), ...through his creations while O.M. offers us 'boussoles' and so we can better situate ourselves around the world, I'll echo a prolongation of the Melgacian primordial question: 'Can You show yourself on the map?'" (Caio Campbell; Anglo-Brazilian semiologist and musician)

"I agree with John McLaughlin, 'The mathematics of rhythm are

universal. They don't belong to any particular culture.' And every great artist dialogues with all mankind, right? Math + Culture = Rhythmicity;

>> intro

'What came to me as a revelation was the use of rhythm in developing an overall structure in music.'
(Philip Glass)

>> first segment

'G æ t i r u
S ý n t
M é r
Á
K o r t i n u ?'

That's the question. Or, translating

from Icelandic to English,

‘Can
You
Show
Me
On
The
Map?’

There’s a constant reverberation in
each of the compositions herein
highlighted and it’s impossible to get
out unharmed. We spent to be part of
them, as latitudes and longitudes that
invite us to find out Where we are ...
and, why not?, a bit of ... Who we are;

>> second segment

‘Music, which should pulsate with
life, needs new means of

expression...´ and mapping;

>> third segment

A triadic thinking of Edgar(d) Victor
Achille Charles Varèse:

´I was not influenced by composers
as much as by natural objects and
physical phenomena;

There is an idea, the basis of an
internal structure, expanded and
split into different shapes or groups
of sound constantly changing in
shape, direction, and speed,
attracted and repulsed by various
forces. The form of the work is a
consequence of this interaction;

I dream of instruments obedient to
my thought and which with their

contribution of a whole new world of
unsuspected sounds, will lend
themselves to the exigencies
of my inner rhythm;´

>> fourth segment

This could be an Icelandic aphorism:
´Possible musical forms are as
limitless as the exterior forms of
crystals...´;

>> fifth segment

M a t t e r
F o r m
C o n t e n t

Otacílio Melgaço, through percussion
instruments (and even the voice can
be included here), handles this
triumvirate as a sculptor. And there

are a variety of sonic perspectives
very well explored in the scope
of his moulding:

volume sinuosity;

rhizomatic depths;

intangible amplitudes;

pulsating solidity;

incorporeal textures;

sweeping contrasts;

acousticity multidirectional;

pictorial sur(phono)faces;

poly-timbristic layers etc.

Munch once said 'I painted the
picture, and in the colors the rhythm
of the music quivers. I painted
the colors I saw'.

Melgaço traces his coordinates
directly from the rhythm of the
music quivers. He composed and
played the quivers he listened!

And, between this and that, his
Pieces - for Percussion & Electronics
- are a relief map;

>> coda

From Iceland, natively, Björk
Guðmundsdóttir: 'There's something
about the rhythm of walking, how,
after about an hour and a half, the
mind and body can't help getting in
sync.'

Mind´n´body´n´soul...

Walk on cartograms... With rhythmicity. We ought to walk in the pace of ´Gætiru sýnt mér á kortinu?´ ´Vissulega já´: it´s a ringing Atlas! Atlas of the most exuberant rePercussion..." (Pablo S. Paz; Argentinean musicologist)



I - A percussion instrument is a musical instrument that is sounded by being struck or scraped by a beater (including attached or enclosed beaters or rattles); struck, scraped or rubbed by hand; or struck against another similar instrument. The percussion family is believed to include the oldest musical instruments, following

the human voice.

The percussion section of an orchestra most commonly contains instruments such as timpani, snare drum, bass drum, cymbals, triangle and tambourine. However, the section can also contain non-percussive instruments, such as whistles and sirens, or a blown conch shell. On the other hand, keyboard instruments, such as the celesta, are not normally part of the percussion section, but keyboard percussion instruments such as the glockenspiel and xylophone (which do not have piano keyboards) are included.

Percussion instruments are most commonly divided into two classes: Pitched percussion instruments, which produce notes with an

identifiable pitch, and unpitched percussion instruments, which produce notes without an identifiable pitch;

II - Icelandic is a North Germanic language, the language of Iceland. It is an Indo-European language belonging to the North Germanic or Nordic branch of the Germanic languages. Historically, it was the westernmost of the Indo-European languages prior to the colonisation of the Americas. Icelandic, Faroese, Norn, and Western Norwegian formerly constituted West Nordic; Danish, Eastern Norwegian and Swedish constituted East Nordic. Modern Norwegian Bokmål is influenced by both groups, leading the Nordic languages to be divided into mainland Scandinavian

languages and Insular Nordic
(including Icelandic).

Most Western European languages have greatly reduced levels of inflection, particularly noun declension. In contrast, Icelandic retains a four-case synthetic grammar comparable to, but considerably more conservative and synthetic than German. By virtue of its being in the Germanic family, which as a whole reduced the Indo-European case system, it is inappropriate to compare the grammar of Icelandic to that of the more conservative Baltic, Slavic, and Indic languages of the Indo-European family, many of which retain six or more cases, except to note that Icelandic utilises a wide assortment of irregular declensions. Icelandic

also possesses many instances of oblique cases without any governing word, as does Latin. For example, many of the various Latin ablatives have a corresponding Icelandic dative. The conservatism of the Icelandic language and its resultant near-isomorphism to Old Norse (which is equivalently termed Old Icelandic by linguists) means that modern Icelanders can easily read the Eddas, sagas, and other classic Old Norse literary works created in the tenth through thirteenth centuries.

**Black
Box**

[duration 56:20] all rights reserved

+

"´ Music, in performance, is a type of sculpture. The air in the performance is sculpted into something.´ (F.Z.)

|

We´re faced with two petards here.
The genius First is jazzistic and interweaves fabulous coloraturas and fluent instrumental dialects by guitar, double bass, soprano saxophone, trumpet, violin, vibraphone and drums; the kaleidoscopic Second introduces us renovated contemporary prisms for percussion.

I would use two quotes as epigraphs.

‘Flight Recorder’ under the aegis of Frank Zappa: ‘A composer is a guy who goes around forcing his will on unsuspecting air molecules...’;

‘Do Not Open’ under the aegis of Michael Tilson Thomas: ‘And what classical music does best and must always do more, is to show this kind of transformation of moods, to show a very wide psychological voyage.’

2

‘The opposite of a black box is a system where the inner components or logic are available for inspection, which is most commonly referred to as a white box (sometimes also known as a ‘clear box’ or a ‘glass box’). In science, computing, and engineering, a black box is a device,

system or object which can be viewed in terms of its input, output (or transfer characteristics) without any knowledge of its internal workings. Its implementation is 'opaque' (black). Almost anything might be referred to as a black box: a transistor, an algorithm, or the human brain.'

The real fascination is in the phrase: '...without any knowledge of its internal workings.' Or human brain.

'The black box is an abstraction representing a class of concrete open systems which can be viewed solely in terms of its stimuli inputs and output reactions. The constitution and structure of the box are altogether irrelevant to approach under consideration, which

is purely external or phenomenological. In other words, only the behavior of the system will be accounted for. The understanding of a black box is based on the explanatory principle, the hypothesis of a causal relation between the input and the output, and: input and output being believed to be distinct; having observable (and relatable) inputs and outputs; being black to the observer (non-openable).'

The real fascination is in the phrase: '...being black to the observer (non-openable).' Or an abstraction.

3

'The child who tries to open a door has to manipulate the handle (the input) so as to produce the desired

movement at the latch (the output);
and he has to learn how to control
the one by the other without being
able to see the internal mechanism
that links them. In our daily lives we
are confronted at every turn with
systems whose internal mechanisms
are not fully open to inspection, and
which must be treated by the
methods appropriate to the Black
Box.’ (W. Ross Ashby)

‘Children learn by experiment, for
every thing that it see as B.B.’

The Brazilian composer and multi-
instrumentalist Otacílio Melgaço
opens this treasure chest! His sonic
‘Black Box’ and, in terms, Melgaço is
the antithesis of Pandora. O.M.: The
Boxer!
But specifically what do we find? Is a

mystery, even when we opened. What I know and feel is that Otacílio opens with the supreme curiosity and inventivity of a child. And, yes, I agree with Goethe when he says: 'There are only two lasting bequests we can hope to give children. One of these is roots, the other, wings.'

That's it!

First of all, ladies and gentlemen, we'll find in both stupendous Melgacian musical gems: roots and wings..." (Pablo S. Paz; Argentinean musicologist)

"'In aviation, the flight recorder is sometimes called a 'black box', although it is usually bright orange to facilitate their being found after a crash. In an airplane or helicopter,

the flight recorder records the conversation of the pilots and also logs information about controls and sensors. If an accident happens, investigators can use the recordings to assist in the investigation.'

A flight recorder. 'Black Box' can also be interpreted as a Melgacian metaphor (just as the enigmatic cover art). Our lives, our flights. A record before the 'accident' - or adversity or ordeal or fatality or mismatches and other obstacles inherent to human life... So we can find out what really happened. Would we have our own black boxes and would know actuate and decode them towards a greater existential maturity? Would we be able to open them whenever necessary? And what would we do

before the (almost psychoanalytical)
warning 'do not open'? Only people
with the 'proper training' (someone
seasoned) could and I can hear the
resounding question arising from
the prodigious Artist's mouth:
'Are you ready?'" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - A flight recorder (or aircraft's
black box) is an electronic recording
device placed in an aircraft for the
purpose of facilitating the
investigation of aviation accidents
and incidents.

Any type of aircraft in any condition
of flight, can be viewed in terms of
its input parameters (e.g. control

instructions) and output parameters (e.g. flight sensors), without any knowledge of its internal workings, as a black box model. The flight data recorder (FDR) is an independent device that preserves the recent history of the flight, through the recording of dozens of parameters, collected several times per second. The cockpit voice recorder (CVR), preserves the recent history of the sounds in the cockpit, including the conversation of the pilots. The two recorders give a testimony, narrating the flight history with accuracy and impartiality, to assist in an investigation.

FDR and CVR may be combined in a single unit. The two recorders are required by international regulation to be capable of surviving the

conditions likely to be encountered in a severe aircraft accident. For this reason, they are typically specified to withstand an impact of 3400 g and temperatures of over 1,000 °C (1,830 °F) as required by EUROCAE ED-112;

II - The Neue Deutsche Härte band Rammstein's album *Reise, Reise* is made to look like a CVR; it also includes a recording from a crash.

The recording is from the last 1–2 minutes of the CVR of Japan Airlines Flight 123, which crashed on August 12, 1985, killing 520 people; JAL123 is the deadliest single-aircraft disaster in history.

Members of Collective: Unconscious made a theatrical presentation of a play called *Charlie Victor Romeo* with a script based on transcripts from

CVR voice recordings of nine aircraft emergencies. The play features the famous United Airlines Flight 232 that landed in a cornfield near Sioux City, Iowa after suffering a catastrophic failure of one engine and most flight controls.

Survivor, a novel by Chuck Palahniuk, is about a cult member who dictates his life story to a flight recorder before the plane runs out of fuel and crashes.

b - s i d e s

[duration 52:51] all rights reserved

+

"A compendium of unpublished sonic
Pieces of Otacílio Melgaço and
coming from other Works - but that
were left out.

They're all relics and so should be
absorbed in

> authenticity/iconoclasm;

> impeccability/detaility;

> versatility/legitimacy;

> expressiveness/impressiveness;

> profundity/ascensionality.

An invaluable mosaic!

As a summary, brings a bit of all
Melgacian cosmopolitanism.
Forays into

- > contemporary music;
- > Brazilian sound spectra (I call your attention peculiarly to the pace of 'Zabumba' in the first track and the minimalistic/mantric sound of 'Berimbau' in third);
- > idiosyncratic jazz;
- > electronic filigree;
- > inhuman atmospheres;
- > experimental art rock;
- > cosmogonic hybridisms;
- > some Eastern accents;

> unexpected noisy interventions

and so on.

‘I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism could be the spirit of the listener’, notes of Arvo Pärt.

‘B-Sides’ is white light and their tracks all colors.

Each of you, listeners, is

upload.wikimedia.org/wikipedia/commons/f/f5/Light_dispersion_conceptual_waves.gif

and I will trust in your prismatic spirits as also your

b(est)-sides..." (Pablo S. Paz;
Argentinean musicologist)

"B-Sides are generally rarities. More than not have been included in previous records, it seems that are preserved and must be truly understood as a special case; crown jewels closely guarded and that one day are revealed as a whole. So we are face to face with an artist alter ego and our hearing deserves heightened acuity. To our privilege.

The microcosm here is impeccable! The creations of Otacílio Melgaço artistically are a wonderful kind of Babel. But he follows the direction of an interesting phrase of João Guimarães Rosa: 'The solution to Babel is the Translation.' O.M., although anti patronizing or always

challenging us constructively, offers translations. Through his 'B-Sides' can we see that its resonant construction (בְּכֵל מִגְדָּל, Melgacian

Migddal Bābēl) - **progeny** of clever engineering & superb architecture - has reached, unlike the tower of biblical mythology, the most unimaginable heights." (Caio Campbell; Anglo-Brazilian semiotologist and musician)

&

I - Maracatu is a performance found in Pernambuco state in northeastern Brazil. There are two main types of maracatu, maracatu de nação (nation-style maracatu) and maracatu rural (rural-style maracatu).

Maracatu de nação (also known as
maracatu de

BAQUE VIRADO:

"maracatu of the turned-around
beat") is an Afro-Brazilian
performance genre. The term, often
shortened simply to nação ("nation",
pl. nações), refers not only to the
performance, but to the performing
groups themselves. Maracatu de
nação's origins lie in the investiture
ceremonies of the Reis do Congo
(Kings of Congo), who were slaves
that occupied leadership roles within
the slave community. When slavery
was abolished in Brazil in 1888, the
institution of the Kings of Congo
ceased to exist. Nonetheless, nações
continued to choose symbolic
leaders and evoke coronation

ceremonies for those leaders. Although a maracatu performance is secular, traditional nações are grouped around Candomblé or Jurema (Afro-Brazilian religions) terreiros (bases) and the principles of Candomblé infuse their activities;

II - Keflavík International Airport (Icelandic:

KEFLAVÍKURFLUGVÖLLUR)

(IATA: KEF, ICAO: BIKF), also known as Reykjavík-Keflavík Airport, is the largest airport in Iceland and the country's main hub for international transportation;

III - A solstice is an astronomical event that occurs twice each year as the Sun reaches its highest or lowest

excursion relative to the celestial equator on the celestial sphere. The solstices, together with the equinoxes, are connected with the seasons. In many cultures the solstices mark either the beginning or the midpoint of winter and summer. The word solstice is derived from the Latin sol (sun) and sistere (to stand still), because at the solstices, the Sun stands still in declination; that is, the seasonal movement of the Sun's path (as seen from Earth) comes to a stop before reversing direction. At latitudes in the temperate zone, the summer solstice marks the day when the sun appears highest in the sky. However, in the tropics, the sun appears directly overhead (called the subsolar point) some days (or even months) before the solstice and

again after the solstice, which means the subsolar point occurs twice each year. The term solstice can also be used in a broader sense, as the date (day) when this occurs. The day of the solstice is either the longest day of the year (in summer) or the shortest day of the year (in winter) for any place outside of the tropics.

For an observer on the North Pole, the sun reaches the highest position in the sky once a year in June. The day this occurs is called the June solstice day. Similarly, for an observer on the South Pole, the sun reaches the highest position on December solstice day. When it is the summer solstice at one Pole, it is the winter solstice on the other. The sun's westerly motion never ceases as the Earth is continually in rotation.

However, the sun's motion in declination comes to a stop at the moment of solstice. In that sense, solstice means "sun-standing". This modern scientific word descends from a Latin scientific word in use in the late Roman republic of the 1st century BC:

SOLSTITIUM.

Pliny uses it a number of times in his Natural History with a similar meaning that it has today. It contains two Latin-language morphemes, sol, "sun", and -stitium, "stoppage". The Romans used "standing" to refer to a component of the relative velocity of the Sun as it is observed in the sky. Relative velocity is the motion of an object from the point of view of an observer in a frame of reference.

From a fixed position on the ground,
the sun appears to orbit around
the Earth;

IV - 'CAMINHO DE FERRO'

is the same as 'railroad';

V - 'CAVALO DE AÇO'

is 'Steel Horse'. Perhaps a pun on
'Iron Horse'. 'Aço' (= 'Steel'),
surname suffix 'MelgAÇO';

VI - 'COMBOIOS'

('Comboio' plural) is the same as
'train'.

[Analyzing the music title (track 03),
I suspect that there's a similarity
with (citation and homage to)

‘Grande Sertão: Veredas’, universal
literary work of Guimarães Rosa];

VII - ‘TCLMLGÇ’

are consonants of ‘Otacílio
Melgaço’;

VIII - JEAN CHARLES

de Menezes (1978 – 2005) was a
Brazilian man shot dead by the
London Metropolitan police at
Stockwell tube station on the London

Underground after he was
misidentified as one of the fugitives
involved in the previous day's failed
bombing attempts. These events took
place two weeks after the London
bombings of 7 July 2005, in which 52
people were killed.

Later, police and media accounts contradicted each other, specifically regarding Menezes's manner and clothing as he entered the station, and whether there had been any police warnings before they fired. The death sparked an intense public debate over a shoot-to-kill practice known as Operation Kratos. The codename was dropped in 2007, but the policy continues.

Police put under surveillance the communal entrance to a block of flats in Tulse Hill, south London, in which Menezes was living, and saw Menezes leave the building. Plain clothes officers, armed with pistols, followed him as he took a bus to Brixton tube station, before boarding another to Stockwell because the

tube station at Brixton was closed. Specialist firearms officers were called to Stockwell. Just after Menezes entered a train, several officers wrestled him to the ground and fired seven bullets into his head at close range. The train was still at the platform with its doors open, having just been evacuated by officers.

The Independent Police Complaints Commission (IPCC) launched two investigations. Stockwell 1, the findings of which were initially kept secret, concluded that none of the officers would face disciplinary charges. Stockwell 2 strongly criticized the police command structure and communications to the public, bringing pressure on the Metropolitan Police Commissioner

Sir Ian Blair to resign. In July 2006, the Crown Prosecution Service said there was insufficient evidence to prosecute any of the officers, although a corporate criminal prosecution of the Metropolitan Police was brought under the Health and Safety at Work etc. Act 1974. This alleged that the police service had failed in its duty of care to Menezes. The service was found guilty and fined. On 12 December 2008 an inquest returned an open verdict.

‘SO19’ is the armed unit of Scotland Yard. The addition of (S) -

‘SO(S)19’,

an Melgacian irony that underlines the tragic and unacceptable character of police action - refers to

‘SOS’, the international Morse code distress signal (··· — — — ···). In popular usage, ‘SOS’ became associated with such phrases as ‘Save Our Ship’ or

‘Save Our Souls’ or ‘Send Out Succour’. >> (!!!) <<

Musically, ‘Jean Charles’ also mentions ‘Jean Pierre’ (by Miles Davis);

IX - An equinox occurs twice a year, around 20 March and 22 September.

The word itself has several related definitions. The oldest meaning is the day when daytime and night are of approximately equal duration. The word equinox comes from this definition, derived from the Latin AEQUUS (equal) and

NOX (night).

The equinox is not exactly the same as the day when period of daytime and night are of equal length for two reasons. Firstly, sunrise, which begins daytime, occurs when the top of the Sun's disk rises above the eastern horizon. At that instant, the disk's center is still below the horizon. Secondly, Earth's atmosphere refracts sunlight. As a result, an observer sees daylight before the first glimpse of the Sun's disk above the horizon. To avoid this

ambiguity, the word **equilux** is sometimes used to mean a day on which the periods of daylight and night are equal. Times of sunset and sunrise vary with an observer's location (longitude and latitude), so

the dates when day and night are of exactly equal length likewise depend on location;

X - The

ABYSSAL ZONE

is the abyssopelagic layer or pelagic zone that contains the very deep benthic communities near the bottom of oceans. "Abyss" derives from the Greek word ἄβυσσος, meaning bottomless. At depths of 4,000 to 6,000 metres (13,123 to 19,685 feet), this zone remains in perpetual darkness and never receives daylight. It is the deeper part of the midnight zone which starts in the bathypelagic waters above.

Its permanent inhabitants (for

example, the black swallower, deep-sea anglerfish and the giant squid) are able to withstand the immense pressures of the ocean depths, up to 76 megapascals (11,000 psi). Many abyssal creatures have underslung jaws to sift through the sand to catch food.[2] These regions are also characterised by continuous cold and lack of nutrients. The abyssal zone has temperatures around 2 °C to 3 °C (35 °F to 37 °F) through the large majority of its mass.

The area below the abyssal zone is the sparsely inhabited Hadal zone. The zone above is the bathyal zone. These three zones belong to the deep-sea realm. Above on the continental platform there are respectively the euphotic and dysphotic zones. The abyssal zone

lies partially in the dysphotic and
partially in the aphotic zones.



POST SCRIPTUM

"The degree of details in the works of
O.M. is elevated. Imagetically, I could
mention how the lovable dog is biting
the 'l' letter of the surname
´Melgaço´ but my focus now
is another.

Over there, the predominant color is
pink and in its Brazilian language,
´Pink´ is the same as ´Rosa´, the
last name of the writer João
Guimarães - ubiquitous reference to
Otacílio but my focus now is
really another.

Okay.

Notice that, on the art cover, there are prominent the 'ES' of the word 'b-sidES'. Unlike predecessors letters, specifically both also white but in a darker background. This filigree caught my attention.

I did mention to the 'prismatic spirits' - in a sentence based on Pärt -, remember? In Portuguese, the initials of the word 'spirit' are 'es' ('espírito'). However is a mere curiosity.

It's 'de facto' relevant to know >> (and this is one of the true keys to disc, I think) <<

that 'es' is the German term for the 'id', one of the psychic apparatus defined in Sigmund Freud's structural model of the psyche.

The id (Latin for 'it') is the

unorganized part of the personality structure that contains a human's basic, instinctual drives. Id is the only component of personality that is present from birth. It is the source of our bodily needs, wants, desires, and impulses, particularly our sexual and aggressive drives. The id

contains **the libido**, which is the primary source of instinctual force that is unresponsive to the demands of reality. The id acts according to the 'pleasure principle' — the psychic force that motivates the tendency to seek immediate gratification of any impulse — defined as, seeking to avoid pain or displeasure (not 'displeasure') aroused by increases in instinctual tension. According to Freud the id is unconscious by

definition:

‘It is the dark, inaccessible part of our personality, what little we know of it we have learned from our study of the Dreamwork and of the construction of neurotic symptoms, and most of that is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations. ... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle.’

In the id,

‘contrary impulses exist side by side, without cancelling each other out. ... There is nothing in the id that could be compared with negation ... nothing in the id which corresponds to the idea of time.’

Developmentally, the id precedes the ego; i.e., the psychic apparatus begins, at birth, as an undifferentiated id, part of which then develops into a structured ego. Thus, the id:

‘contains everything that is inherited, that is present at birth, is laid down in the constitution—above all, therefore, the instincts, which originate from the somatic organization, and which find a first psychical expression here (in the id) in forms unknown to us.’

The mind of a newborn child is regarded as completely ‘id-ridden’, in the sense that it is a mass of instinctive drives and impulses, and needs immediate satisfaction, a view which equates a newborn child with an id-ridden individual—often humorously—with this analogy: an alimentary tract with no sense of responsibility at either end, paraphrasing a quip made by former U.S. President Ronald Reagan during his 1965 campaign for Governor of California in which he compared government to a baby.

The id ‘knows no judgements of value: no good and evil, no morality. ... Instinctual cathexes seeking discharge—that, in our view, is all there is in the id.’ It is regarded as ‘the great reservoir of libido’, the

instinctive drive to create—the life instincts that are crucial to pleasurable survival. Alongside the life instincts came the death instincts—the death drive which Freud articulated relatively late in his career in ‘the hypothesis of a death instinct, the task of which is to lead organic life back into the inanimate state.’ For Freud, ‘the death instinct would thus seem to express itself—though probably only in part—as an instinct of destruction directed against the external world and other organisms’ through aggression. Freud considered that ‘the id, the whole person ... originally includes all the instinctual impulses ... the destructive instinct as well’ as eros or the life instincts.

Eyes open to this analogy, I'm sure

that the expression 'b-sidES' will
never be the same from now on.
Leastways through The way that O.M.
established the context of everything
(the 'id' like our metaphorical 'b-
side'). If I am correct about the
parallel between backlit 'es' and
Freud's notes, ladies and gentlemen,
points (and applauses) to Melgaço."
(P.S.P.)

H e m m e t
A v
I s a k
J a c o b i

[duration 01:08:45] all rights
reserved

+

"´Film as dream, film as music.´
(I.B.)

The title originally in Swedish. Means
´The Home of Isak Jacobi´. Each
track emphasizes striking moments
of a very special excerpt filmic.

Otacílio Melgaço was always a
faithful admirer of Ingmar Bergman.

There´ s a perplexed passage in
´Fanny and Alexander´ that shows
both children hosted at the eerie
home of Isak Jacobi, character
played by admirable Erland
Josephson. Specifically are scenes
that at all times captivated Melgaço
(are quite coherent with his

personality, I have no doubt) and now
receive a peculiar musical
perspective of Brazilian composer
and multi-instrumentalist. Simply
brilliant!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"I'm sure that this work would be a
perfect soundtrack for
puppet theater!

The sound Pieces seem gems of
chamber music. ´ Chamber music is
a form of classical music that is
composed for a small group of
instruments - traditionally a group
that could fit in a palace chamber.

Most broadly, it includes any art
music that is performed by a small
number of performers, with one
performer to a part.´

In the present Magical Mystery Work,

there are - most often - two or three
instruments apiece, indecipherable
combination of audio colors.

Interpenetrating punctually, obscure
offspring with strategic
interventions.

Not always resonate simultaneously,
rather peculiar synchronicities.

Order, timbre, articulation, rhythm,
dynamics, pitch, ..., all compositional
parameters receive care from
a true goldsmith.

Each splendid acting is renewed - or
reinvented - by the sonority of a very
magnetic rereading.

Every detail has a singular
importance, nothing escapes the

Melgacian mastery. There's an intriguing point of view: O.M. is a puppet master and each of the seven creations a marionette. Ludic dolls that, 'being heard', not allow us to divert attention for a second. Because the entire disc is also a theater of shadows; 'un teatro di chiaroscuro'. And along the wide gradation between light and dark, we recognize ourselves. It reminds me when Ismael asks Alexander to sign his own name (Alexander Ekdahl) on a piece of paper and writes the boy: 'Ismael Retzinsky'.

Usually the genius born in Uppsala used pre-existing musical creations. Bach is an example. I think amazing to have the chance to revisit an essential snippet of his filmography enjoying the privilege of hearing

Pieces created especially for this.

Two sentences of another great
‘regista’ - among other things -, the
American David Lynch, reverberate
properly:

1 - ‘Every time I hear sounds, I see
pictures. Then, I start getting ideas.’

2 - ‘Films are 50 percent visual and
50 percent sound. Sometimes sound
even overplays the visual.’

Aware of it, Otacílio Melgaço
sagaciously proposes a reversal: he
creates a soundtrack and then we
insert mentally the scenes of the
Swedish director.

Or something more: we insert new
images, ‘our’ images. As happened
when there was drama through
radio broadcasts: the
features/characteristics of each
character and all other visual

derivations was created by the
imagination of the listener.

One way or another, taking as its
starting point - the puzzling fragment
of the Bergmanian film, the audible
idiosyncrasies add a new dimension
to this masterful eclipse proposed by

Otacílio. All the
enchantment/bewitchment revealed
by Ingmar - in performances chosen
by Melgaço - wins a sonic version
indefectibly of the same level that
leaves us speechless. An
indescribable feat made by D.M.
Another." (Pablo S. Paz; Argentinean
musicologist)

see also
melgacootacilio.bandcamp.com/album/deslimite-otac-liao-melga-o-duration-02-00-00

I - *Fanny and Alexander* (Swedish: *Fanny och Alexander*) is a 1982 Swedish drama film written and directed by Ingmar Bergman. The plot focuses on two siblings and their large family in Uppsala, Sweden in the 1900s. It was originally conceived as a four-part TV movie and cut in that version, spanning 312 minutes; a 188-minute cut version was created later for cinematic release, although this version was in fact the one to be released first. The TV version has since been released as a one-part film, and both versions have been shown in theaters throughout the world. The 312-minute cut of the film ranks it among one of the longest

Cinematic films in history;

II - The story is set during 1907–09 (with an epilogue in 1910), in the Swedish town of Uppsala where Alexander (Bertil Guve), his sister Fanny (Pernilla Allwin) and their well-to-do family, the Ekdahls, live. The siblings' parents are both involved in theater and are happily married until their father, Oscar (Allan Edwall), suddenly dies from a stroke. Shortly thereafter, their mother, Emilie (Ewa Fröling), marries Edvard Vergéus (Jan Malmsjö), the local bishop and a widower, and moves into his ascetic home where he lives with his mother, sister, aunt and maids.

Emilie initially expects that she will be able to carry over the lavish, joyful qualities of her previous home into the marriage, but realizes that Edvard's harsh authoritarian policies

are unshakable. The relationship between the bishop and Alexander is especially cold, as Alexander invents stories, for which Edvard punishes him severely. Edvard immediately confines the children to their bedroom. As a result, Emilie asks for a divorce, which Edvard will not consent to; though she may desert the marriage, doing so would place the children in his custody, including the infant from her recent pregnancy. Meanwhile, the rest of the Ekdahl family has begun to worry about their condition. When Emilie secretly visits her former mother-in-law, Helena (Gunn Wållgren), to explain what happened, their friend

ISAK JACOBI (Erland Josephson), helps smuggle the children from the house. They live temporarily with Isak

and his nephews -

ARON Retzinsky (Mats Bergman) -
the puppet master -

and

ISMAEL Retzinsky (Stina Ekblad), -
in their store.

Emilie, now in the later stages of her pregnancy, refuses to restore the children to the home. Edvard insists she do so. Emilie gives Edvard a large dosage of her sleeping pills. She explains to him, as he shows signs that the medication is working, that she intends to flee the home as he sleeps. He claims that he will follow her family from city to city and ruin their lives, then blacks out. After Emilie gets away, Edvard's dying aunt

knocks over a gas lamp, which sets her bedroom and nightgown on fire. She runs through the house in flames to Edvard's room and falls on him. Despite the sedative, he is able to get her off him, but dies shortly thereafter.

Alexander had fantasized about his stepfather's death while living with Isak. Isak's mysterious nephew, Ismael, explains that fantasy can become true as he dreams it.

The story ends on a happy, life-affirming note, with the christening celebration of Emilie's and the late bishop's daughter as well as the extra-marital daughter of Alexander's uncle and the family maid, Gustav Adolf Ekdahl (Jarl Kulle) and Maj (Pernilla August). During the

festivities, however, Alexander encounters the ghost of the bishop who knocks him to the floor, and tells him that he will never be free;

III - Upon its release, the film was widely acclaimed, and regarded as a late masterpiece by Bergman. The film won four Academy awards in 1984 and was nominated in six categories including Best Director (Ingmar Bergman) and Best foreign language film (won);

IV - Watch one of the scenes chosen by O.M.

His - gran finale - 'Ismael':
www.youtube.com/watch?v=E7helx8FV5U

Deslimate

[duration 02:00:00] all rights
reserved

+

"´Limite´. Its musical score include
Maurice Ravel, Claude Debussy,
Alexander Borodin, Igor Stravinsky,
Sergei Prokofiev, César Franck but if
there´ s a name that Otacílio Melgaço
perhaps pays homage is
Erik Satie.

Recently O.M. visited cinematic
niches through inventive spectra of
Ingmar Bergman

melgacootacilio.bandcamp.com/album/hemmet-av-isak-jacobi-otac-lio-melga-o-duration-01-08-45

and now takes a step forward.

Create posthumously and independently an original soundtrack for a silent film.

Michael Korfmann (professor of Comparative Studies at the Federal University of Rio Grande do Sul at Porto Alegre, Brazil) offers us very valuable information: 'Peixoto's original plan to underline his film with natural noise as wind, rustling leaves or breaking waves was abandoned due to technical difficulties and substituted by a record-soundtrack chosen by Brutus Pedreira, who played the pianist in *Limite* and had actually been a musician in real life. The chosen musical themes - among others, from Satie, Debussy, Borodin, Stravinsky, Prokofiev and Cesar Franck - were then played on two

alternating record players during the screening, frequently operated by Peixoto and Pedreira themselves.

Due to this procedure, in later exhibitions, the film had been frequently shown without any musical accompany and only with the editing of the video, images and music have been definitely integrated. Knowing Peixoto's obsession with details concerning his film, arranging even the plants to bow in a certain angle, one may look at the relation between sound and picture of 'Limite' as a elaborated, frequently contrapuntal conception, an intentional rhythmic discrepancy where sound and image often diverge, opening a third temporal and resonant dimension between the actual scene and a potential, wider space beyond the limitations imposed

by the ‘framed’ vision and the sequentially of film itself.’

Therefore, ultimately, orchestral consecrated interventions were the applicable denouement. And I agree with Melgaço: I believe that not to use

syntax similar to those raised by

Mário Peixoto, is a quite sensible solution. Otacílio has opted for - even more than the orchestra - the piano: classical (canonical, consuetudinary, accredited, okeydokey) instrument to

be heard concurrently mute projections. Exception is the sixth part, in which there are also strings.

Of all these adventures I've ever heard in my life, analyzing each film

and each sound insertion,

‘Deslimite’ is one of the most complex (and triumphant). In what sense?

The zealous psychological
understanding of the visual source;

deep atmospheric interpenetration
but in own rhythmicity;

perceptive, intuitive, poetic
metaphysical synchronicities while,
paradoxically, there's compliance
with intrinsic counterpoints,
resonances and other flowing
original particularities;

heterodox structural that value
creative independence (optic and
audible circuits);

punctual range of related sensations
in synaesthesia;

'divergences' as an aesthetic
enrichment factor;

the rescue of concrete sounds -
desired by Mário - like
the sea waves;

spread of discrepancies as a way to
stress - de facto - a third dimension
between both artistic languages etc.

There's a weighting of giant Stanley
Kubrick that fit like a glove on what
I'm arguing: 'A film is - or should be
- more like music than like fiction. It
should be a progression of moods
and feelings. The theme, what's
behind the emotion, the meaning, all
that comes later.' Here's
an almost perfect definition for
reverberant 'Deslimite'.

The indelible admiration that Otacílio
Melgaço always nurtured for Mário
Peixoto certainly contributed to the

success of the whole process. It's a tribute, I have no doubt. 'According to the director, 'Limite' is meticulously precise as invisible wheels of a clock, where long shots are surrounded and linked by shorter ones as in a planetary system. Peixoto characterizes his film as a 'desperate scream' aiming for resonance instead of comprehension. It shows without words and without analysis. It projects itself as a tuning fork, a pitch, a resonance of time itself, capturing the flow between past and present, object details and contingency as if it had always existed in the living and in the inanimate, or detaching itself tacitly from them. Since 'Limite' is more of a state than an analysis, characters and narrative lines emerge, followed by a probing camera exploring

angles, details, possibilities of access
and fixation, only then to fade out
back into the unknown, a visual
stream with certain densifications or
illustrations within the continues flow
of time. According to Peixoto, all
these poetic transpositions find
despair and impossibilities; a
luminous pain which unfolds in
rhythm and coordinates the images
of rare precision and structure.' To
me these seem to be guidelines
faithfully followed by the composer
Melgaço and inspiringly by multi-
instrumentalist.

Spanless measureless
limitless ... paths.

Melgaço to Pay in the Sea...

The Third Bank of the Sea...



PostScriptum

CURIO

- i - 'Limite' may be seen as on the historical l-i-m-i-t between silent movies and talkies... This potential watershed may have further influenced the choice of Otacílio;
- ii - 'Limite' lasts 120 minutes. It is exactly the time that we take to hear the highlighted phonograph album;
- iii - 'David Bowie chooses 'Limite' as the only Brazilian film among his ten favorites from Latin America for the High Line Festival in 2007';
- iv - 'The film has been restored by

the Cinemateca Brasileira and the new version was presented in November 2011 at the Auditorium Ibirapuera in Sao Paulo with a new soundtrack, composed by the Norwegian musician Bugge Wesseltoft. The musician came to Brazil to perform a live session accompanying the screening with fellow Norwegian Hello Kvernberg (violin), Rodolfo Stroeter (bass), Naná Vasconcelos (percussion) and Miranda Marlui (flute and vocal).⁷ I heard fragments and can reiterate the unquestionable quality of the musicians and compositions. However, are very different perspectives. Wesseltoft seem well behaved. It's a soundtrack 'politically correct', in other words. Pleasant and predictable. A good example of listening comprehension.

Otacílio prefers taking risks and focusing on an instrument and its absolute thoroughness; distanced himself from the nice surfaces of conventional creations. Reaches the medulla. If 'Peixoto characterizes his film as a 'desperate scream' aiming for resonance instead of comprehension', the Melgacian saga is the most suitable although tortuous. There we hear the resonant echo of this cry - the despair of a primal scream, I guarantee;

v - Yet speaking of tribute and curtesy... 'Limite'. Its musical score include Maurice Ravel, Claude Debussy, Alexander Borodin, Igor Stravinsky, Sergei Prokofiev, César Franck but if there's a name that Otacílio Melgaço perhaps pays homage is Erik Satie.

The s-u-r-r-e-a-l-i-s-t perspective that I embrace: what we heard could be compared with Erik composing and playing in the current 2015 - with all the technological apparatus available (as is used by D.M.) - however after many, many Absinthe doses. A high stage next to unambiguous green Fairy... If there's some purposeful vert humor in my elucubration, you make no mistake: the hypothesis is fabulous for me! (This is one of the most prominent emblems that, in my concept, an actual Piano Work could receive!, ladies and gentlemen...). Because I am referring to an extrapolate art; the undeniable ability to surprise us tremendously, leaving us astonished. In proposing true sonic odysseys that do not allow ourselves to be lobotomized or desensitized or

trivialized by the ephemerality of ordinary life. Not the ordinary, is the emeraldine EXTRAordinary that we witnessed here. Boundless..." (Pablo S. Paz; Argentinean musicologist)

"´Limite´, a silent experimental film.

Otacílio agrees with those who think ´Limite´ the best Brazilian cinematographic work of all time.

Silent and experimental.

And now - eighty-five years later, won a peculiar and unparalleled Melgacian soundtrack also soundless and exploratory.

But if ´Limite´ means ´Limit´ or ´Border´; ´Deslimite´ is the opposite. The prefix ´de´ - in

Portuguese - is tantamount to 'un' -
in English.
No limit, unlimited. No border,
unbordered.

In my opinion this is what O.M.
achievement through his music: he
breaks boundaries, shatters
barricades. Ultimately, it's part of
the great achievements of Art: go
beyond any limits. Even those
contained in the synopsis of Mário
Peixoto, director of sublime
masterpiece in question.

In a small boat adrift, two women and
a man recall his recent past. One of
the women escaped from prison; the
other was desperate; and the man
had lost his lover. Tired, they stop
paddling and conform with death,
recalling (through flashbacks)

situations from their past. They have
no strength or desire to live and
have reached the limit of
their existence.

Filmed in 1930, exhibited in 1931.
There was no soundtrack (to be
played live, simultaneously to
projected images) c-u-s-t-o-m for
the work. The director would have
preferred natural sounds but due to
technical problems it was not
possible. As has become a contextual
tradition, posteriorly universal
classical creations were included to
serve as audio layer to 'Limite'. This
unhesitatingly does not compare with
an individualized elaboration, as the
one made by Melgaço. What really
happened in that little boat adrift, is
now reinterpreted and retold
resonantly by Otacílio.

The ghosts of the past; the acceptance or even the search by death, in other words, the inexorable failure of existence (reaching a limitrophe level) ... Everything gets a unique and abyssal Melgacian version (reaching an unlimitrophe level).

Abyssal. Besides the mesmerizing 'sonorisation' of precious filmic imagery, there's more. 'One of the most masterful contemporary possible interventions' is what I think when recently absorb private comments of Otacílio about the making of this album.

The chameleonic composer and multi-instrumentalist has the audacity to sonorously propose a continuity, going beyond the capsizing of the small boat

(metaphorically breaking the frontier
of all remaining edges).

So quietly / so loudly, he conducts
the 'ballet of bodies' (freed bodies)
to the bottom of the sea. And,
brilliantly, that's where everything
really seems to gain genesis now.

Where the Earth ends.
After the petrified gardens.
After low tide.
Intermingled with the inutile Sea.
Three against the world.
Mundéu." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - Limite (Brazilian Portuguese:
meaning "Limit" or "Border") is a
film by Brazilian director and writer
Mário Peixoto (1908–92), filmed in

1930 and first screened in 1931.

Sometimes cited as the greatest of all Brazilian films, this 120-minute silent experimental feature by novelist Peixoto, who never completed another film, was seen by Orson Welles and won the admiration of everyone from Sergei Eisenstein to Georges Sadoul.

A man and two women lost at sea in a rowboat. Their pasts are conveyed in flashbacks throughout the film. The unusual structure has kept the film in the margins of most film histories, where its been known mainly as a provocative and legendary cult film.

For Peixoto, the experience offered by *Limite* cannot be adequately captured by language, but was made

to be felt. Therefore, the audience is left with images of a synthetic and pure language of cinema;

II - Mário Rodrigues Breves Peixoto was mainly known for his only film *Limite*, a silent experimental film filmed in 1930 and premiered in Rio de Janeiro on 17 May 1931. Peixoto wrote, directed and took up a minor role in the film.

The single-handedly achievement of a member of the well-to-do élite of 1920s Brazil, *Limite* became over the years almost a myth - its only copy being almost lost during the 1950s, were it not to be restored thanks to the personal efforts of two 1970s critics - and the object of various legends, many of them put into circulation by Peixoto himself. One

such legend referred to a bogus complimentary article about the film ("A film from South America"), that had supposedly been written by Sergei Eisenstein and published, in English translation, in the trendy Londoner magazine *Tatler*. Only after Peixoto admitted, shortly before his death, that he had himself written the supposed "Portuguese translation" of "Eisenstein's" article, was the general credence given to this legend in Brazil withdrawn.

Nevertheless, the restoration of the surviving copy and renewed viewing in the 1970s and 1980s restored interest in the actual movie. In 1988, the Cinemateca Brasileira named it best Brazilian film of all times. In 1995 *Limite* was once again as such, according to a national inquiry held

by the newspaper *Folha de São Paulo*.

In 1996, director and producer Walter Salles founds the hoard of documents and props that was to become the Mário Peixoto Archive in a stash at his firm VideoFilmes in Rio, where currently Saulo Pereira de Mello takes care of the original manuscripts and objects. Pereira de Mello also edits publications by and on Peixoto. *Onde a terra acaba* ("At the edge of the earth"), the title of one among Peixoto's unfinished projects, is also the name of a 2001 documentary film on Peixoto, directed by Salles' former aide Sérgio Machado.

Around the same period in which *Limite* was being planned and filmed, Mário Peixoto also began to write and

publish. In 1931, he released a collection of poems called *Mundéu* (reedited in 1996) which is characterized by a strong modernist accent and had a foreword by Mário de Andrade. In the same year Peixoto published, in a magazine called *Bazar*, three Short stories and a play, that are part of a collection published by Saulo Pereira de Mello in 2004: *Seis contos e duas peças curtas* which also includes undated and so far unpublished material written by Mário. In 2002, another collection of poems written between 1930 and 1960, *Poemas de permeio com o mar* was published. In 1933 Mário published, as a private edition, his first and only novel, *O inútil de cada um* (re-edited in 1996). From 1968 on Mário reworked his 1933 original, using it as a basis for an

intended extended version that was to be divided in six volumes. So far only the first volume, *O inútil de cada um* – Itamar has been published in 1984, through the personal intervention of Jorge Amado, with whom Mário had worked on one of his film projects.

There are few publications in English on Mario Peixoto or *Limite*, described by French film historian Georges Sadoul as an "unknown masterpiece". In 2006, Michael Korfmann edited a volume that offers ten contemporary views regarding the genesis, aesthetic and reception of the film, gathering contributions by filmmakers and writers from Brazil, Great Britain and the United States including Walter Salles, Saulo Pereira de Mello, Carlos Augusto

Calil, William M. Drew, Alexander
Graf, Paulo Venancio Filho, Constança
Hertz, Aparecida do Carmo Frigeri
Berchior, Marco Lucchesi and
Marcelo Noah as well as a rare
article written by
Mário Peixoto himself.

In November 2010, a further
restoration of *Limite* will premiere in
Brooklyn, New York;

III - Watch the uncut film:

[www.youtube.com/watch?v=pC98IXs](http://www.youtube.com/watch?v=pC98IXsJrBQ)
[JrBQ](http://www.youtube.com/watch?v=pC98IXsJrBQ)

Klink Symphony

[duration 01:11:59] all rights reserved

+

"The symbolic meanings of the number four are linked to those of the cross and the square. 'Almost from prehistoric times, the number four was employed to signify what was solid, what could be touched and felt. Its relationship to the cross (four points) made it an outstanding symbol of wholeness and universality, a symbol which drew all to itself'. Where lines of latitude and longitude intersect, they divide the earth into four proportions.

Throughout the world kings and chieftains have been called 'lord of the four suns' ... 'lord of the four quarters of the earth' ... by which is understood to the extent of their

powers both territorially and in terms of total control of their subjects' doings.

Jonathan Lowe argues in *The Four-Category Ontology*, for four categories: kinds (substantial universals), attributes (relational universals and property-universals), objects (substantial particulars), and modes (relational particulars and property-particulars).

Franz Brentano held that any major philosophical period has four phases: (1) Creative and rapidly progressing with scientific interest and results; then declining through the remaining phases, (2) practical, (3) increasingly skeptical, and (4) literary, mystical, and scientifically worthless – until philosophy is

renewed through a new period's first phase.

The Stoics held with four basic categories, all viewed as bodies (substantial and insubstantial): (1) substance in the sense of substrate, primary formless matter; (2) quality, matter's organization to differentiate and individualize something, and coming down to a physical ingredient such as pneuma, breath; (3) somehow holding (or disposed), as in a posture, state, shape, size, action, and (4) somehow holding (or disposed) toward something, as in relative location, familial relation, and so forth.

Aristotle held that there are basically four causes in nature: the efficient cause, the matter, the end, and

the form.

The 4 movements of the ‘Klink Symphony’ have 4 families of instruments such as strategic baptism (of blood or azure ocean sap):

1 - Percussion;

2 - Woodwind;

3 - Brass;

4 - String.

Are, according Otacílio Melgaço, ritualistic phases of maritime journeys perpetrated by the honored Amyr Klink. Respectively

1 - THE Inspiration, Projects and

Preparation still on land. (The
growing palpable/tactile Cycle
represented by the
p-e-r-c-u-s-s-i-o-n);

(shrewd mergers between various
floodly percussive colors
and electronics)

2 - THE Making of his Boat (made of
symbolic/archetypal
w-o-o-d;
as from cosmogonic Klinkian blow,
w-i-n-d)
and every vital Details gaining

Concretion;

(harmony is fragmented, the chords
become sound drops that we return
to give them an oceanic sense while
the hearing occurs)

3 - THE Boarding and the Beginning
of the Saga
under the metallic Breath
(b-r-a-s-s)
of the Sea Winds;

(the need for an almost superhuman
concentration and naturally the
superhuman abstraction - with which
we're blessed by 'The Big Blue' -
are expressed by a perfect sonic
texture here)

4 - THE Lancinating, sharp Apex
(s-t-r-i-n-g-s)
of its undulating Challenges - the
(predestined) Arrival to Destination
and, finally, the Harbinger of Return...

(the sensibilization proposed by
poignant strings is masterful; we
embarked on a matchless multi-

sensory and even spiritual elevation)

Only there is no return, fortunately,
for those who embark on this
stupendous ultramarine symphonic
Piece. No one escapes unscathed of
necessary odysseys. New tales from
topographic oceans... So - while

Melgaço leads us to his
fathomless sonic Seaway and,
perchance, to the thoroughness of
‘who we are’ - raise our hands to
the heavens... ‘There are more
things in Heaven and Earth’, ladies
and gentlemen, ‘than are dreamt
of in’ our ‘philosophy.’

In Heaven,
Earth and - an abyssal addendum -
the Melgacian Pelago!" (Pablo S. Paz;
Argentinean musicologist)

"In cover art there's an almost Yves

Klein Blue. Everything - there - dawns
or follows the course of the
crepuscular pelagius night...
Metaphorically no difference?

May we hear the voice of him who is
honored by Otacílio Melgaço through
an aqueous Symphony:

‘The worst wreck is not getting out
of the place.’ (A.K.)

‘The sea is not an obstacle:
it is a way.’ (A.K.)

‘I began to think about the meaning
of loneliness. An inner state that is
independent of the distance ... or
isolation; a void that invades people
... and that the companionship or
simple human presence can not fill.
Loneliness was the only thing that I

never felt after I left ... never ... in no time. Was, yes, I was attacked by a voracious longing. Everything and everyone, things and people that have long not seen. But missing, yearning sometimes is good for the heart. Values the feelings, lights hopes and turn off distances.’ (A.K.)

‘A man needs to travel. By his own means, not by stories, images, books or TV. By his own, with his eyes and feet, to understand what he is. To some day plant his own trees and give them some value. To know the cold to enjoy the heat. To feel the distance and lack of shelter to be well under his own ceiling. A man needs to travel to places he doesn't know to break this arrogance that makes us see the world as we imagine it, and not simply as it is or

may be. That makes us teachers and
doctors of what we have never seen,
when we should just be learners, and
simply go see it.' (A.K.)

And simply go hear it.

Amyr Klink was often a lone traveler.
His aquatic nomadism is synonymous
with the deepest search for self-
knowledge. A man between two poles.
Between the sky and the sea. He and
the harbors in the world. The
dreams, risks and opportunities
management. Building the future.
Crossing the waterline. He in the
endless sea. There's a Siamese lot
amid Klink and Melgaço. Both are -
existentially, bravely, artistically,
metaphorically - between
nothingness and eternity... Both are
amongst the endless and the sea...

But what about us? And we? Just as
lifelong learners - from nautical
rhythm; at high tide; exploring the
arcanum of the five oceans; sailing
under the guidance of the stars; over
the sacred mantle of the 'tamer of
horses' Poseidon - simply we should
go hear it!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)



I - Amyr Klink (1955) is an explorer
and sailor. One of his projects,
"Antarctica 360", was
circumnavigating the Antarctic
continent on his own, in 79 days in
1998.

Klink has written seven books about
his voyages, including *Between Two
Poles* about his trip from Antarctica

to the Arctic Pole, starting in 1989 and taking 642 days. Klink helped in the construction of the polar vessel used in this trip, named Paratii after the town of Paraty in the state of Rio de Janeiro, Brazil.

Amyr Klink was the first person to row across the South Atlantic, leaving from Lüderitz, Namibia on 10 June 1984 and arriving 100 days later in Salvador, Brazil on 18 September 1984. His chronicles *100 Days Between Sea and Sky* reports on the journey, during which he rowed a small boat with his arms from Africa to the state of Bahia in Brazil. The food portions in this trip were compacted into packages of freeze-dried food, especially designed for him by a food processing company in Brazil.

In 2002, Klink has completed an experimental phase of one of his project "A Trip to China" – a trip around the world through a maritime path that had never been explored before: the Arctic Circle. The project's first phase was successfully accomplished between January 30 and April 6, 2002: Klink and crew left the Antarctic Circle, visiting Margarida Bay in the Bellingshausen Sea (in the extreme south of the Antarctic Peninsula). From there, the ship stopped in South Georgia before returning to Brazil.

Amyr was born to a Lebanese father and a Swedish mother. He moved to Paraty when he was two. Klink is a member of the Royal Geographic Society;

II - 葛飾北斎 or Katsushika

Hokusai (1760 [exact date questionable] – 1849) was a Japanese artist, ukiyo-e painter and printmaker of the Edo period. He was influenced by such painters as Sesshu, and other styles of Chinese painting. Born in Edo (now Tokyo), Hokusai is best known as author of the woodblock print series Thirty-six Views of Mount Fuji (富嶽三十六景 - Fugaku Sanjūroku-kei, c. 1831) which includes the internationally recognized print, The Great Wave off Kanagawa, created during the 1820s.

Hokusai created the "Thirty-Six Views" both as a response to a domestic travel boom and as part of a personal obsession with Mount Fuji. It was this series, specifically The

Great Wave print and Fuji in Clear Weather, that secured Hokusai's fame both in Japan and overseas. As historian Richard Lane concludes, "Indeed, if there is one work that made Hokusai's name, both in Japan and abroad, it must be this monumental print-series...". While Hokusai's work prior to this series is certainly important, it was not until this series that he gained broad recognition.

Z w a n z i g
F u g e n
F ü r
A r a c y
M o e b i u s
D e
C a r v a l h o
G u i m a r ã e s
R o s a

dedicated to A.M.C.G.R. and –
collaterally - to
Mr. João Guimarães Rosa and
Mr. Luís Martins de Sousa Dantas

[duration 01:57:29] all rights
reserved

+

"What we can see in the
introspective (and cinematically
figurative?) twenty sound Pieces is a
contemporary concept of Fugue
while receptacle for heterodox
counterpoints. The perception of this
´technique´ - sometimes almost
hidden, sometimes quite notorious -
is, notwithstanding, strategically
notable because it´s divided into two
channels. Transdimensionally, by the
explicitness of our hearing and

intellectual joints either by intuition
and ability to interact in the act of
listening abstractedly-
compositionally, our ears can
perceive it. We confirm that the
degree of correlation between both
is unconventional since there's often
a (captivating) unexpected autonomy
among them. Inventive elements as
improvisation, randomness and
haphazardness contribute to this.
Yet, even with the compositional
manifoldness of nowadays, it's still
possible through an exotic-bizarre
and libertarian counterpoint
understand the astute baptism
'Fugue' - moreover, taking into
account the bio Aracy Moebius de
Carvalho Guimarães Rosa context,
courageous and intrepid woman
honored by **Otacílio.**

If we are addressing the Fugue, we are dealing with Counterpoints. Compositionally traditionally there are a number of certain 'itineraries' (imitation, repetition, inversion, linearity etc.)

Some exemplifications:

Species counterpoint generally offers less freedom to the composer than other types and therefore is called a 'Strict' counterpoint. In 1725 Johann Joseph Fux published *Gradus ad Parnassum* (Steps to Parnassus) in which he described five rigorously constrained Species;

Since the Renaissance period in European music, much contrapuntal music has been written in Imitative counterpoint. Two or more voices

enter at different times, and (especially when entering) each voice repeats some version of the same melodic element. The fantasia, the ricercar, and later, the canon and FUGUE (the contrapuntal form par excellence) all feature Imitative counterpoint, which also frequently appears in choral works such as motets and madrigals. Imitative

counterpoint spawned a number of devices that composers use to give their works both mathematical rigor and expressive range. These devices include: Melodic inversion; Retrograde; Retrograde inversion; Augmentation and Diminution;

There's also the Free. Main features of Free Counterpoint: 1- All forbidden

chords, such as 2nd-inversion, seventh, ninth etc., can be used freely in principle of Harmony;
2- Chromaticism is allowed; 3- The restrictions about rhythmic-placement of dissonance are removed. It is possible to use passing tones on the accented beat;
4- Appoggiatura is available: dissonance tones can be approached by leaps.

(...)

As of normative templates, we start from a proposed theme that wins several derivations - just as some already mentioned above - and so intercommunicate with each other - one way or another. Under conventional optical, counterpoint is the relationship between voices that

are interdependent harmonically (polyphony) yet independent in rhythm and contour. It has been most commonly identified in classical music, strongly developing during the Renaissance and in much of the common practice period, especially in Baroque. The term originates from the Latin `punctus contra punctum` meaning ´point against point´.

The Melgacian contrapuntal Fugue is different. It performs - conceptually - nearly the opposite. From independent - if necessary, even harmonically - voices (starting from the same instruments, the same timbre - by the way), try to bring them to an imaginary merger - while most often maintaining the duality, keeping the complexity and polysemy of his creations -: a return to

oneness.

`Quia Punctum Puncto`

Counterpoints that, away from
regular/orthodox/obligatory
juggling, are reconciled! Insofar as
they undress of ordinary
mannerisms, everything tends to
peculiar cohesion, an eclipse which
reveals a complete metamorphosis.
The reason may be the anticanonical
position of the composer. The
absence of pre-determinations
makes the notes - notes more
jurisprudents and so, perhaps, prone
to approaches and
interpenetrating
reconciliations. (Not Artificial)
Paradise Regained. Physically
remains a technic but metaphysically
approaches in a musical
idiosyncratic form, I believe.

Melgaço practically puts face to face
- as in a mirror - private sound
interventions. Unlike forged cases
such as the Dissonant counterpoint
that was originally theorized by
Charles Seeger as 'at first purely a
school-room discipline', the lifeblood
of Melgacian creation is anarchic. A
counterpoint in a raw/seminal state
because what matters to Otacílio
is precisely this

frictional dialogue

counterbalanced between voices but
without rigid/dictatorial rules. It is
worth repeating: inventive elements
as improvisation, randomness and
haphazardness contribute
tremendously to this. The most

appropriate parallel can be the
concept of 'Contrapuntal radio' by
Glenn Gould.

No doubt, the Art of Fugue acquires
new sui generis silhouettes
and spells...

Ladies and gentleman, I can not
remember a more creative or
appropriate instance - or that do
adequate justice to a true
remarkable fact - over the centuries
in terms of the figurative use of the
term 'Fugue'. Especially becomes a
magnificent metaphor to a so epic
Act! When asked Mrs. Guimarães Rosa
'Why did you risked yourself so
much? If discovered, 'they' could
have 'disappeared' with you!', she
(referring to all lives she saved from
the clutches of the Nazi horror -

providing them fugue) simply replied:
'Because we are all brothers.' This
noble humanism, saved lives and so
many future generations. And
generated the inspiration for a great
work as 'Zwanzig Fugen'.

Here, making reference to one of
Aracy surnames and also the
splendid sonic character of the
Melgacian offspring, the

M o e b i u s R i n g

and the

∞

are actually Siamese twins!" (Pablo
S. Paz; Argentinean musicologist)

"Are Pieces of

e-x-t-r-e-m-e d-e-l-i-c-a-c-y; must
be absorbed by us as if we left our
footprints, step by step, over
invertebrate unique sonorous
porcelain. Or treading on eggshells
but in the sense of ritually wandering
over casing of lives. Or walking on
thin ice. Our ears begin to levitate. A
rebirth (in lightness) makes us
rediscover every sound, every noise,
every still ... as parts of a self-
portraitable puzzle that is the world,
the existence, that's the human
being. Flux. A flowing drift of silence
respectfully covers all tracks like a
Melgacian audio Aura. Here's a
ceremonial-work. Everything in it is
subtlety, exility, acuity, finesse. Now
our hearing loses the virginity in a
high sense, immeasurably sensitive.
Otacílio Melgaço raises the level of
auditory attention to Olympian

heights. We are introduced to a
labyrinthine house of vibrant
mirrors; a sonic shrine.

Sein Blick ist von Vorübergehen
der Stäbe
so müd geworden, daß er nichts
mehr hält.
Ihm ist, als ob es tausend Stäbe gäbe
und hinter tausend Stäben
keine Welt.

Der weiche Gang geschmeidig
starker Schritte,
der sich im allerkleinsten
Kreise dreht,
ist wie ein Tanz von Kraft
um eine Mitte,
in der betäubt ein großer Wille steht.

Nur manchmal schiebt der Vorhang
der Pupille

sich lautlos auf—. Dann geht ein Bild
hinein,
geht durch der Glieder
angespannte Stille—
und hört im Herzen auf zu sein.

The title means Twenty Fugues to
Mrs.G.R.

Is in German language because the
scenario in which this
impressionistic phonographic record
is inserted is Hamburg (Freie und
Hansestadt Hamburg), almost in mid-
twentieth century.

I curiously asked the composer and
multi-instrumentalist ‘Why are
exactly twenty?’ He replied that was
twenty years of marriage among
Aracy and João; 1947 (official
consummation in Mexican embassy)

to 1967 (tragically the year of death of the genius writer). She never married again. She remained widow of 'his joãozinho' forever...

Otacílio Melgaço uses two connotations to the term 'Fugue' and both are interpenetrated throughout the reflexive disc. Taking advantage of instigating wisdom, O.M. refers iconoclastically to the musical jargon but also the 'Escape' of many Jews from Nazi Germany through heroic deeds of Brazilians Aracy (and João) Guimarães Rosa.

Especially if we consider the recent terrorist attacks in Paris (Charlie Hebdo &...); if there's a manner to define 'Zwanzig Fugen', I would say that's a profoundly humanistic-historical work!

A compliment/encomium to a
lionhearted brotherly 'event' that
should serve as example for -
sometimes more explicitly,
sometimes surreptitiously, here and
there - an intolerant and
segregationist Humanity.
...but then walks for die of stoning the
stony Mankind? None can cast the
first stone.

Therefore, 'chacun d'entre Nous'
must express deafeningly:
'J e S u i s A r a c y !'

'Tout le Monde devrait être Aracy.'

'Oui', I would say that 'Zwanzig
Fugen für Aracy Moebius de Carvalho
Guimarães Rosa' is a profoundly
indispensable humanistic-historical
work!" (Caio Campbell; Anglo-

Brazilian semiologist and musician)

&

I - Aracy de Carvalho Guimarães Rosa (née Aracy Moebius de Carvalho) (1908 – 2011) was a Brazilian diplomatic clerk who has been recognized with the title of Righteous Among the Nations.

Born to a German mother in Rio Negro, Paraná, Aracy de Carvalho was able to speak German, English, French and her native Portuguese. She moved to São Paulo. She lived there with her German first husband Johannes Edward Ludwig Tess and their child until 1935, when they separated.

In 1936, she was appointed to the

Brazilian Consulate in Hamburg, Germany, where she was made the Chief of the Passport Section. She started to help Jewish people during Kristallnacht, on November 9, 1938. She handed out visas to Jews without the red "J" that identified them as such, since Brazilian Dictator Getúlio Vargas non-officially denied visas to Jews. She was in very close relations with underground activists in Germany and would even grant visas to Jews she knew that had forged passports. With help of diplomat and assistant-Consul João Guimarães Rosa, she intensified her humanitarian activity, saving a great number of Jews from imprisonment and death. She remained in Germany until 1942, when Brazil broke relations with Germany and joined the Allied Forces. In 1947 she met

fellow Guimarães Rosa, who would later become her second husband, and one of the most important Brazilian writers.

On July 8, 1982, Aracy de Carvalho became one of the two Brazilians honoured by the Yad Vashem with the Righteous Among the Nations award, together with Ambassador Luiz Martins de Souza Dantas;

II - In music, a Fugue is a contrapuntal compositional technique in two or more voices, built on a subject (theme) that is introduced at the beginning in imitation (repetition at different pitches) and recurs frequently in the course of the composition.

The English term fugue originated in

the 16th century and is derived from the French word *fugue* or the Italian *fuga*. This in turn comes from Latin, also *fuga*, which is itself related to both *fugere* ("to flee") and *fugare* ("to chase"). The adjectival form is *fugal*. Variants include *fughetta* (literally, "a small fugue") and *fugato* (a passage in fugal style within another work that is not a fugue).

A widespread view of the fugue is that it is not a musical form (in the sense that, say, sonata form is) but rather a technique of composition. The Austrian musicologist Erwin Ratz argues that the formal organization of a fugue involves not only the arrangement of its theme and episodes, but also its harmonic structure. In particular, the exposition and coda tend to

emphasize the tonic key, whereas the episodes usually explore more distant tonalities. Ratz stressed, however, that this is the core, underlying form ("Urform") of the fugue, from which individual fugues may deviate. Thus it is to be noted that while certain related keys are more commonly explored in fugal development, the overall structure of a fugue does not limit its harmonic structure. For example, a fugue may not even explore the dominant, one of the most closely related keys to the tonic. Bach's Fugue in B \flat major from book one of the Well Tempered Clavier explores the relative minor, the supertonic and the subdominant. This is unlike later forms such as the sonata, which clearly prescribes which keys are explored (typically the tonic and dominant in an ABA

form). Then, many modern fugues dispense with traditional tonal harmonic scaffolding altogether, and either use serial (pitch-oriented) rules, or (as the Kyrie/Christe in György Ligeti's *Requiem*, Witold Lutosławski works), use panchromatic or even denser harmonic spectra.

Fugue is the most complex of contrapuntal forms. In Ratz's words, "fugal technique significantly burdens the shaping of musical ideas, and it was given only to the greatest geniuses, such as Bach and Beethoven, to breathe life into such an unwieldy form and make it the bearer of the highest thoughts." In presenting Bach's fugues as among the greatest of contrapuntal works, Peter Kivy points out that

"counterpoint itself, since time out of mind, has been associated in the thinking of musicians with the profound and the serious" and argues that "there seems to be some rational justification for their doing so." This is related to the idea that restrictions create freedom for the composer, by directing their efforts. He also points out that fugue writing has its roots in improvisation, and was, during the Renaissance, practiced as an improvisatory art. Writing in 1555, Nicola Vicentino, for example, suggests that: the composer, having completed the initial imitative entrances, take the passage which has served as accompaniment to the theme and make it the basis for new imitative treatment, so that "he will always have material with which to compose

without having to stop and reflect". This formulation of the basic rule for fugal improvisation anticipates later sixteenth-century discussions which deal with the improvisational technique at the keyboard more extensively;

III - Hamburg, officially Freie und Hansestadt Hamburg (Free and Hanseatic City of Hamburg), is the second largest city in Germany and the eighth largest city in the European Union. It is also the thirteenth largest German state. Its population is over 1.8 million people, and the Hamburg Metropolitan Region (including parts of the neighbouring Federal States of Lower Saxony and Schleswig-Holstein) has more than 5 million inhabitants. The port of Hamburg, on the river Elbe, is

the second largest port in Europe
(after the Port of Rotterdam) and
tenth largest worldwide.

The official name reflects its history
as a member of the medieval
Hanseatic League, as a free imperial
city of the Holy Roman Empire, a city-
state, and one of the 16 states of
Germany. Before the 1871 Unification
of Germany, it was a fully sovereign
state. Prior to the constitutional
changes in 1919, the stringent civic
republic was ruled by a class of
hereditary grand burghers or
Hanseaten.

Hamburg is a major transport hub
and is one of the most affluent cities
in Europe. It has become a media and
industrial centre, with plants and
facilities belonging to Airbus, Blohm

+ Voss and Aurubis. The radio and television broadcaster Norddeutscher Rundfunk and publishers such as Gruner + Jahr and Spiegel-Verlag are pillars of the important media industry in Hamburg. Hamburg has been an important financial centre for centuries, and is the seat of the world's second oldest bank, Berenberg Bank. There are more than 120,000 enterprises.

The city is a notable tourist destination for both domestic and overseas visitors; it ranked 17th in the world for livability in 2012.

On
Contrapuntal
Glenn
Street

[duration 01:01:16] all rights reserved

+

"Here - everything is raw material
for the composer:

radio emanations from around the
globe;

sound poetry;

street music;

sonic bricolage;

concretisms;

tape variations;

surreal fugues;

incidental quotes from Melgacian
works etc.

Definitive tribute to one of the
references of Otacílio,
the Canadian Glenn Gould.

I will focus a particular passage of
life of the great pianist:

As the result of Gould's association
with CBC Records, he made
numerous television and radio
programs for CBC Television and CBC
Radio. Notable productions include
his music-concrète Solitude Trilogy,
which consists of The Idea of North, a
meditation on Northern Canada and
its people, The Latecomers about
Newfoundland, and The Quiet in the
Land, about Mennonites in Manitoba.

All three use a radiophonic electronic-music technique that Gould called CONTRAPUNTAL RADIO, in which several people are heard speaking at once—much like the voices in a fugue—manipulated through the use of tape.

Gould's experience of driving across northern Ontario while listening to Top 40 radio in 1967 provided the inspiration for one of his most unusual CBC radio pieces, *The Search for Petula Clark*, a witty and eloquent dissertation on the recordings of the renowned British pop singer, who was then at the peak of her international success.⁷

Melgaço rises to the heights the aleatoriness of his urban Radio Clash counterpoints? Or, indeed, all

we hear is carefully composed and
orderly and purposely concealed
under an anarchic mantle? Both
hypotheses simultaneously? O.M.
is an expert in undoing/disentangle
the knots of exciting paradoxes ...
and so he proposes others! More
luxuriant/lush, magnetic and
transcendent.

So You, Elizabethan Gaiety, want to
write a Fugue? Regal atmosphere?
Our gifts? Whimsical surreality? A
merry Melgacian Thought... In 'On
Contrapuntal Glenn Street',
we are a Thought thought by O.M.
And so do not counterpose ourself.
We, phono pointed, simply
counterpunctuate what worth
go(u)ld." (Pablo S. Paz; Argentinean
musicologist)

"- Grandes são os desertos,
e tudo é deserto.
Não são algumas toneladas de
pedras ou tijolos ao alto
Que disfarçam o solo,
o tal solo
que é tudo.
Grandes são os desertos e as almas
desertas e grandes
Desertas porque não passa por elas
senão elas mesmas,
Grandes porque de ali se vê tudo,
e tudo morreu.

Grandes são os desertos,
minha alma!
Grandes são os desertos.

Não tirei bilhete para a vida,
Errei a porta do sentimento,
Não houve vontade ou ocasião que eu
não perdesse.

Hoje não me resta, em vésperas de
viagem,
Com a mala aberta esperando
a arrumação adiada,
Sentado na cadeira em companhia
com as camisas que não cabem,
Hoje não me resta (à parte o
incômodo de estar assim sentado)
Senão saber isto:
Grandes são os desertos,
e tudo é deserto.
Grande é a vida, e não vale a pena
haver vida,

Arrumo melhor a mala com os olhos
de pensar em arrumar
Que com arrumação das mãos
factícias (e creio que digo bem)
Acendo o cigarro para adiar
a viagem,
Para adiar todas as viagens.
Para adiar o universo inteiro.

Volta amanhã, realidade!
Basta por hoje, gentes!
Adia-te, presente absoluto!
Mais vale não ser que ser assim.

Comprem chocolates à criança a
quem sucedi por erro,
E tirem a tabuleta porque amanhã
é infinito.

Mas tenho que arrumar mala,
Tenho por força que arrumar a mala,
A mala.

Não posso levar as camisas na
hipótese e a mala na razão.
Sim, toda a vida tenho tido que
arrumar a mala.
Mas também, toda a vida, tenho
ficado sentado sobre o canto das
camisas empilhadas,
A ruminar, como um boi que não

chegou a Ápis, destino.

Tenho que arrumar a mala de ser.
Tenho que existir a arrumar malas.

A cinza do cigarro cai sobre a
camisa de cima do monte.

Olho para o lado, verifico
que estou a dormir.

Sei só que tenho que
arrumar a mala,

E que os desertos são grandes

e tudo é **deserto,**

E qualquer parábola a respeito disto,
mas dessa é que já me esqueci.

Ergo-me de repente todos
os Césares.

Vou definitivamente arrumar a mala.

Arre, hei de arrumá-la e fechá-la;

Hei de vê-la levar de aqui,

Hei de existir independentemente

dela.

Grandes são os desertos e tudo
é deserto,
Salvo erro, naturalmente.
Pobre da alma humana com oásis
só no deserto ao lado!

Mais vale arrumar a mala.
Fim.' (Álvaro de Campos, in
'Poemas' -
Heterônimo de Fernando Pessoa)

Alvarian Melgaço. 'On Contrapuntal
Glenn Street', a priori - exists as an
independent ultra aesthetic
expression. First, must be absorbed
itself as an intricate audio creation;
voices and noises and frequencies
and silence - all act as instruments
in the hands of an Expert emanating
deeply interactive structures.

Rhizomes of symphonic character,
certainly.

Alvarian or/and Joycean Melgaço.
Maybe a day in the life of Mr. Gould.
Strolling (´ de telle sorte qu'une
flâneur´) through the roads-and-
routes of Toronto, his hometown; one
morning - an afternoon - one night
(the three sonic creations) and each
of us absorbing all the tangle of
audible manifestations that surround
us: eager, like children who discover
a new magical and rare ringing toy.
The world, nay, the cosmos becomes
that plaything.
A rite of passage. Are we willing to
revive our hearing? A rite of
(auricular) p-a-s-s-a-g-e-s. Until
return to the starting point (eternal
return?): the Melgacian Glenn Street.
The backbone of a modern Ithaca or

erratic course of an Odyssey without end? Greek to French, just like in one of the wondrous current disc Pieces: 'Cinq, quatre, trois, deux, un, zéro' et on y va!" (Caio Campbell; Anglo-Brazilian semiologist and musician)

P.S.: 'When I see the album cover and the gray flood, I am led to think. As a neutral and monochrome 'gris noise', the image becomes a backdrop for all the deafening multiplicity of sounds & colors & (...) transaudible information present in each of the three contemporaneously epic compositions. The street - still visible in the same cover - is seen under specific semiopaque lens; this means that our ears are our guides,

the mapping is **sonic!**

Can not call attention to only one or

another detail of a thousand and one
contained herein. Are well balanced
constructions, alternating more
tangled and other clean passages.
Randomly I could point a faction of
the first part flirting with the stylistic
consecrated by Laurie Anderson; the
use of the theremin acclimated,
chameleonic, to radio audio
frequencies in the second and
contextually the providential (in the
end of the third - time to pack up!)
‘ralentada’ recitation a Fernando
Pessoa's poem - after a long
fascinating instrumental
intervention!

Finally, it's still brilliant the
collateral proposal perpetrated by
O.M.: observe and enjoy the
complexion of a burgh - starting with

ways and arteries - as if
contrapuntal!
Understanding
a town just like a musical fugue!
Mixing Melgacian addenda on
Gouldian source: wandering on the
dial; the dial = the city. Our
sin´n´ sound Me(l)gacity.´ (C.C.)

&

I - Glenn Herbert Gould (1932 – 1982)
was a Canadian pianist who became
one of the best-known and most
celebrated classical pianists of the
20th century. He was particularly
renowned as an interpreter of the
keyboard music of Johann Sebastian
Bach. His playing was distinguished
by remarkable technical proficiency
and capacity to articulate the
polyphonic texture of Bach's music.

After his adolescence, Gould rejected most of the standard Romantic piano literature including Liszt, Schumann, and Chopin. Although his recordings were dominated by Bach, Gould's repertoire was diverse, including works by Beethoven, Mozart, Haydn, Brahms, pre-Baroque composers such as Jan Pieterszoon Sweelinck, Orlando Gibbons and William Byrd, and such 20th-century composers as Paul Hindemith, Arnold Schoenberg and Richard Strauss. Gould was well known for various eccentricities, from his unorthodox musical interpretations and mannerisms at the keyboard to aspects of his lifestyle and personal behaviour. He stopped giving concerts at the age of 31 to concentrate on studio recording and other projects. Gould was the first pianist to record any of

Liszt's piano transcriptions of Beethoven's symphonies (beginning with the Fifth Symphony, in 1967).

Gould was also known as a writer, composer, conductor, and broadcaster. He was a prolific contributor to musical journals, in which he discussed music theory and outlined his **musical**

philosophy. His career as a composer was less distinguished. His output was minimal and many projects were left unfinished. There is evidence that, had he lived beyond 50, he intended to abandon the piano and devote the remainder of his career to conducting and other projects. As a broadcaster, Gould was prolific. His output ranged from

television and radio broadcasts of
studio performances to musique
concrète radio documentaries about
life in the Canadian wilderness.

The
"N"
Symphony

[duration 01:15:52] all rights
reserved

{All information, quotes and links
below were taken from & are openly
available in the world wide web.}

+

"No reference to Niemeyer. No
images of his architecture, no
picture/portrait of him (in person),
not even his name is mentioned in
this great phonograph record. The
baptism of the movements is vague;
‘the’ church can be ‘any’ church,
‘the’ cathedral is ‘a’ cathedral and
there are thousands of museums and
mosques around the world. Only
through our imaginations is that this
puzzle can be fitted. And I wonder:
why? ... since it is - or seems to be -
a fair and monumental ἔγκωμιον

(enkomion). Only here - extra disc -
in an 'internetical' review, can we
try to unravel it.

I believe Otacílio Melgaço tried not to
divert our attention from Oscar
archetype. The real translation of the
professional, the artist, finally, the
man ... was there: in his creations.
His creations live and in color, not
photographic or biographical
fetishes. One example of the, in
vogue hither, abstractionist
refinement in favor/support of the
call for maximum concretion: the
choice of 'N' as title (first letter of
the surname), quite simply, is the
same as throwing a spotlight on the
architectural feature of the letter
itself - in the cover art of album, it's
more explicit because appropriate -
and therefore on the honored

person. Almost a figurative
metonymy.

If my ruminations are confirmed:
Four movements of the Symphony,
Four respective Niemeyerian works
handpicked (from the mind of the
Brazilian composer/multi-
instrumentalist and it's up to each
listener to discover exactly what are
the tetralogiac targets for which he
points his quadruple inspiration) and
metamorphosed into sound by
himself:

Mr. Melgaço. Schelling had
announced that 'architecture is in
general frozen (congealed) music';
Goethe once said 'I call architecture
petrified music.' Now Otacílio undoes
the rocky spell and resumes the
necessary flow - thawing stone by
stone of idiosyncratic Oscar

structures. Apropos, thereby I particularly do exegesis of (I hope to be right) what is 'The N Symphony': a posthumous compliance to Oscar Niemeyer legacy. And among all of them, I think it's the most definitive."

(Caio Campbell; Anglo-Brazilian semiologist and musician)

"[> 'Architecture is the thoughtful making of space.' - Louis Kahn <]

Strategic pensive percussive elements take an introductory function for the (electricauratic) orchestral amalgam composed by O.M. [> 'Architecture is the will of an epoch translated into space.' - Ludwig Mies van der Rohe <] The Musician, 'transpatially', makes percussionistic cuts - a goldsmith polishing the rough stone - as a metaphor for the sculpturesque

concreteness forged by the Architect. The Architect? Perhaps 'N' is 'Niemeyer', I conjecture and - then - will follow this hypothesis. The Melgacian learned game. In other words, we design the future concreteness that will contextualize this phono work from impalpable parts offered by Otacílio (but not revealed). Only our ears (and minds) can do this. This is - essentially - art! [
> 'I try to give people a different way of looking at their surroundings. That's art to me.' - Maya Lin <]

[> 'Architecture is the learned game, correct and magnificent, of forms assembled in the light.' - Le Corbusier <] I also think that the percussive element relates to the humanist discourse of Oscar, his direct relationship with the

people/folk (his communist principles). All movements gain this preamble as to define a kind of poetic north. [> 'Every great architect is - necessarily - a great poet. He must be a great original interpreter of his time, his day, his age.' - Frank Lloyd Wright <] After that, we enter in the pure art territory. Indefinable, away from ideologies, perhaps the most faithful face of an epiphany. Thus, after this connotation of quad prelude, touchable flourish: our destination is the lightness, the air. Sometimes with extreme density, sometimes the ethereal sheltered rise. [> 'All architecture is shelter, all great architecture is the design of space that contains, cuddles, exalts, or stimulates the persons in that space.' - Philip Johnson <] There are not foreseeable features in here

focused hyperspatial audio Piece.

[> 'The acceptance of certain realities doesn't preclude idealism. It can lead to certain breakthroughs.' -

Rem Koolhaas <] This factor (pay idealistically tribute to an icon) is relevant as it helps to be undone - by the most serious and respectable way - any stereotypical view of Brazilian culture, ie, at least for serious and respectable face of current Art made in Brazil (not the majority who insists on using - certainly for good profits, feeding the mainstream media - the old and musty 'tutti frutti hat'), of course.

[> It's not new that architecture can profoundly affect a place, sometimes transform it. Architecture and any art can transform a person, even save someone. - Frank Gehry <]

Transformer. Nor getting lost in the vacuum; unimaginative-truistic ground of much faceless contemporary music in typical tiring tautological status quo particular; nor, on the other hand, flirting with nationalisms obsolete or suspects patriotisms: ‘The N Symphony’, transformer, reaches deep layers of universal architectural language articulated by O.N. and is also surprising when proposes a transcendent sonic complexion, ever-lasting. [> ‘Architecture aims at Eternity.’ - Christopher Wren <]

Trying to identify which are the starting points of O.M., I will highlight some pearls to demonstrate the degree of Melgacian nicety:

1- Church of Saint Francis of Assisi >

In the post beginning of the first movement can we hear some dog barking. Inside the little church fourteen Candido Portinari panels make up the Via Sacra, one of the most significant works of the artist and also controversial. The image of a dog representing a wolf next to St. Francis of Assisi did not like the Don Antonio dos Santos Cabral archbishop. Even inaugurated, the unusual shape of the chapel and the panel displeased the ecclesiastical authorities did not allow the execution of services. Reactionary Don Cabral did not accept the image of the dog next to St. Francis of Assisi in the work of Portinari. The ban lasted 14 years. Melgaço embraces the dog and insert him in his Symphony, making immediate justice and affectionate honor to the

(deeply symbolic) Franciscan
presence of the animal;

2- Cathedral of Brasília > The
poignant ripples intermittently bathe
our ears during the second
movement are representations of
successive vertebrate structures of
the Cathedral, causing an fabulous
architectural sound effect;

3- Niterói Contemporary Art Museum
> Many compare the Museum of
Contemporary Art with a spaceship.
A flying saucer. It's amazing how
Otacílio gives us a sense of tangible
take-off in third movement;

4- Mosque of Algiers > The Mosque
was never built; blooms immortalized
in a project. But it was in fact
understood as 'revolutionary'. It

seems, for many, a work of science fiction. **O.M.** starts the fourth movement with a stamp Algerian percussion but the rest takes impressive futuristic atmospheres!

[>

Visit some data - available to public access - collected on the Internet:

1- Church of Saint Francis of Assisi

en.wikipedia.org/wiki/Church_of_Saint_Francis_of_Assisi

2- Cathedral of Brasília

en.wikipedia.org/wiki/Cathedral_of_Bras%C3%ADlia

3- Niterói Contemporary Art Museum

en.wikipedia.org/wiki/Niter%C3%B3i_Contemporary_Art_Museum

4- Mosque of Algiers

www.tripadvisor.com/LocationPhotoDirectLink-g303441-d1872890-i47274905-Museu_Oscar_Niemeyer-Curitiba_State_of_Parana.html

www.jb.com.br/media/fotos/2012/12/08/610x472both/IMG_4631.JPG
<]

Oscar Niemeyer claimed ‘I search for surprise in my architecture. A work of art should cause the emotion of newness. Architecture is invention. Surprise is key in all art.’ Otacílio remains faithful to each of these words, I have no doubt. The renowned building designer

confessed erstwhile that 'form follows beauty. It was the drawing that led me to architecture, the search for light and astonishing forms. When I was very little my mother said I used to draw in the air with my fingers.' In 'The N Symphony', Otacílio Melgaço draws luminous musical notes in the air. Ladies and gentlemen, we can h-e-a-r his astounding constructively projected-imagetic compositions in the air. After 'N', a more breathable air." (Pablo S. Paz; Argentinean musicologist)

Check out
melgacootacilio.bandcamp.com/album/burle-marx-symphony-otacilio-melga-o-duration-01-34-05



I - Oscar Ribeiro de Almeida Niemeyer Soares Filho (1907 – 2012), known as Oscar Niemeyer, was a Brazilian architect who is considered to be one of the key figures in the development of modern architecture. Niemeyer was best known for his design of civic buildings for Brasília, a planned city that became Brazil's capital in 1960, as well as his collaboration with other architects on the United Nations Headquarters in New York City. His exploration of the aesthetic possibilities of reinforced concrete was highly influential in the late 20th and early 21st centuries.

Both lauded and criticized for being a "sculptor of monuments", Niemeyer was hailed as a great artist and one of the greatest architects of his

generation by his supporters. He said his architecture was strongly influenced by Le Corbusier, but in an interview, assured that this "didn't prevent [his] architecture from going in a different direction". Niemeyer was most famous for his use of abstract forms and curves and wrote in his memoirs:

"I am not attracted to straight angles or to the straight line, hard and inflexible, created by man. I am attracted to free-flowing, sensual curves. The curves that I find in the mountains of my country, in the sinuousness of its rivers, in the waves of the ocean, and on the body of the beloved woman. Curves make up the entire Universe, the curved Universe of Einstein."

Born in Rio de Janeiro, Niemeyer was schooled at the city's Escola Nacional de Belas Artes (Federal University of Rio de Janeiro), and after graduating worked at his father's typography house, and as a draftsman for local architectural firms. In the 1930s, he interned with Lúcio Costa, with the pair collaborating on the design for the Palácio Gustavo Capanema in Rio de Janeiro. Niemeyer's first major project was a series of buildings for Pampulha, a planned suburb north of Belo Horizonte. His work, especially on the Church of Saint Francis of Assisi, received critical acclaim and drew international attention. Throughout the 1940s and 1950s, Niemeyer became one of Brazil's most prolific architects, working both domestically and overseas. This included the design of the Edifício

Copan (a large residential building in São Paulo) and a collaboration with Le Corbusier (and others) on the United Nations Headquarters, which yielded invitations to teach at Yale University and the Harvard Graduate School of Design.

In 1956, Niemeyer was invited by Brazil's new president, Juscelino Kubitschek, to design the civic buildings for Brazil's new capital, which was to be built in the centre of the country, far from any existing cities. His designs for the National Congress of Brazil, the Cathedral of Brasília, the Cultural Complex of the Republic, the Palácio da Alvorada, the Palácio do Planalto, and the Supreme Federal Court, all completed by 1960, were experimental and linked by common design elements. This work

led to his appointment as inaugural head of architecture at the University of Brasília, as well as honorary membership of the American Institute of Architects. Due to his largely leftist ideology, and involvement with the Brazilian Communist Party (PCB), Niemeyer left the country after the 1964 military coup and opened an office in Paris. He returned to Brazil in 1985, and was awarded the prestigious Pritzker Architecture Prize in 1988. A socialist and atheist from an early age, Niemeyer had spent time in both Cuba and the Soviet Union during his exile, and on his return served as the PCB's president from 1992 to 1996. Niemeyer continued working at the end of the 20th and early 21st century, notably designing the Niterói Contemporary Art Museum (1996)

and the Oscar Niemeyer Museum (2002). Over a career of 78 years he designed approximately 600 projects. Niemeyer died in Rio de Janeiro on December 5, 2012, at the age of 104, ten days before his 105th birthday;

II - Cândido Portinari (1903 – 1962) was one of the most important Brazilian painters and also a prominent and influential practitioner of the neo-realism style in painting.

Born to Giovan Battista Portinari and Domenica Torquato, Italian immigrants from Veneto, in a coffee plantation near Brodowski, in São Paulo, Portinari studied at the Escola Nacional de Belas Artes (ENBA) in Rio de Janeiro. In 1928 he won a gold medal at the ENBA and a trip to Paris

where he stayed until 1930, when he returned to Brazil.

He joined the Brazilian Communist Party and stood for senator in 1947 but had to flee Brazil for Uruguay due to the persecution of Communists during the government of Eurico Gaspar Dutra (1946 to 1951). He returned to Brazil in 1951 but suffered ill health during the last decade of his life and died in Rio de Janeiro in 1962 of lead poisoning from his paints.

His career coincided with and included collaboration with Oscar Niemeyer amongst others. Portinari's works can be found in galleries and settings in Brazil and abroad, ranging from the family chapel in his childhood home in

Brodowski to his panels *Guerra e Paz* (War and Peace) in the United Nations building in New York and four murals in the Hispanic Reading Room of the Library of Congress in Washington, DC. The range and sweep of his output is quite remarkable. It includes images of childhood, paintings depicting rural and urban labour, refugees fleeing the hardships of Brazil's rural north-east, treatments of the key events in the history of Brazil since the arrival of the Portuguese in 1500, portraits of members of his family and leading Brazilian intellectuals, illustrations for books, tiles decorating the Church of São Francisco at Pampulha, Belo Horizonte. There were a number of commemorative events in the centenary of his birth in 2003, including an exhibition of his

work in London.

On December 20, 2007, his painting *O Lavrador de Café* was stolen from the São Paulo Museum of Art along with Pablo Picasso's *Portrait of Suzanne Bloch*. The paintings remained missing until January 8, 2008, when they were recovered in Ferraz de Vasconcelos by the Police of São Paulo. The paintings were returned, undamaged, to the São Paulo Museum of Art.

Clepsydra

[duration 49:49] all rights reserved

+

"~ A Kaleidoscope is a cylinder with mirrors containing loose, colored objects such as beads or pebbles and bits of glass. As the viewer looks into one end, light entering the other creates a colorful pattern, due to the reflection off the mirrors. Coined in 1817 by Scottish inventor Sir David Brewster, is derived from the Ancient Greek καλός (kalos), 'beautiful, beauty', εἶδος (eidos), 'that which is seen: form, shape' and σκοπέω (skopeō), 'to look to, to examine', hence 'observation of beautiful forms.'

'Clepsydra', a new Melgacian Kaleidoscope. Impossible to be

labeled; no borders or trenches to
O.M.

Mr. Huxley once said 'A-f-t-e-r
silence, that which comes nearest to
expressing the inexpressible is
music.' Perhaps Otacílio Melgaço
proves that b-e-f-o-r-e too." (Pablo
S. Paz; Argentinean musicologist)

"Another act of synchronicity arising
from the Brazilian composer and
multi-instrumentalist. Through his
plural inventiveness and significant
doses of irony, 'Clepsydra' seems a
perfect theme if a scathing critique
of the current situation of the
country that gave birth Melgaço.
Concurrently the scariest corruption
scandal already lived - with
astronomical deviations (so far, the
most voluminous of History - as far

as is known) of public money (Petrobras), we're at the beginning of 2015 and mainly by conjunctural political incompetence, pitiful management and complete absence of planning - they're niches that do not usually garner votes as long-term investments although vital -;

Brazil (as a matter of fact, a considerable region in a country of continental proportions) suffers from an acute lack of water. More: through reliance on hydroelectric power plants, probably the chances of power outages are worrying. (Thermoelectric plants, expensive and polluting, are being used in maximum limit.) And so on.

‘Clepsydra’ really seems
a perfect theme,

a
countdown
made
by
water
drops.

What is the artist's response besides
not omit his opinion? Engagement. I
do not mean something partisan or
pamphleteer, obviously. I speak about
something that heals. The flow of
liquid, dropwise, in addition to
quantify the time can be a parallel
with the idea of an essential curative
medicine being applied and ingested,
okay? Commitment. Besides being

even an active historical framework,
musically there's a flurry of
creativity, energy and (perforce)
commitment. If his metier is artistic,
Otacílio does not hide behind the
muteness; Otacílio manifests himself
and so - being one of the first to
express his views on the dramatic
issue under the wings of own
creation (by the way, the 'trilogy'
contained in 'Clepsydra' is
fascinating!) - contributes to citizens
voices become deafening. This goes
for Melgaço own as well as for his
listeners. More and more aware and
full of restless composure. So in
music, so in life.

If you stop to reflect carefully, will
realize how much the tones, the
connotations of each baptism of each
sound Piece ('Omphaloskepsis',

‘Lotophagi’ and the composition that gave rise to the disc title) is closely relevant to the peculiar situation addressed by D.M.

In my opinion, in respective territorialities (albeit can also be enjoyed as action paintings on the same canvas) are three masterpieces! Sonorously we witnessed a stunning eclecticism.

Electronic music, punk rock, psychedelia, jazzy flashes, spectral incense, incomparable timbre variety, (...), incendiary dynamics & liquefied compendia... Descriptions would be endless...

[All this without even we penetrate the graphic feature of Otacílio. His art covers - made by himself or subjected to Melgacian determinants interferences - are intriguingly

beautiful: a whimsical pulsating
abstractionism | an odd figurative
potence.]

At long last, the ubiquitous
metaphorical levels are indeed
very high.

Symbolically (rendered we through
the ears or eyes or skin or mind or
soul or...) the loose cannon spares no
one. Nor the people that should look
less to own navel when for the wrong
reasons (if only it were meditative,
would be a commendable sowing -
and worth the libertarian sarcasm
simultaneously to the new paradigms
of metamorphosis suggested by
Otacílio). Nor the 'opiate stupor' of
a folk who should be more civically
active and alert to the importance of
knowing vote, of knowing claim, of

knowing change diachronic
directions when necessary -
especially if we're talking about
‘packs’ of political parasites. The
loose cannon spares no one as it
should be typical of a Man of Culture.
Independent and resourceful. So
in music, so in life.
Just as the hopeful - and now
extremely timely - words by Berthold
Auerbach: ‘Music washes away from
the soul the dust of everyday life.’"
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

⌘

I - A water clock or clepsydra (Greek
κλέπτειν kleptein, 'to steal';
ὕδωρ hydor, 'water') is any
timepiece in which time is measured
by the regulated flow of liquid into

(inflow type) or out from (outflow type) a vessel where the amount is then measured.

Water clocks, along with sundials, are likely to be the oldest time-measuring instruments, with the only exceptions being the vertical gnomon and the day-counting tally stick.

Where and when they were first invented is not known, and given their great antiquity it may never be. The bowl-shaped outflow is the simplest form of a water clock and is known to have existed in Babylon and in Egypt around the 16th century BC. Other regions of the world, including India and China, also have early evidence of water clocks, but the earliest dates are less certain. Some authors, however, claim that water clocks appeared in China as early as

4000 BC.

Some modern timepieces are called "water clocks" but work differently from the ancient ones. Their timekeeping is governed by a pendulum, but they use water for other purposes, such as providing the power needed to drive the clock by using a water wheel or something similar, or by having water in their displays.

The Greeks and Romans advanced water clock design to include the inflow clepsydra with an early feedback system, gearing, and escapement mechanism, which were connected to fanciful automata and resulted in improved accuracy. Further advances were made in Byzantium, Syria and Mesopotamia,

where increasingly accurate water clocks incorporated complex segmental and epicyclic gearing, water wheels, and programmability, advances which eventually made their way to Europe. Independently, the Chinese developed their own advanced water clocks, incorporating gears, escapement mechanisms, and water wheels, passing their ideas on to Korea and Japan.

Some water clock designs were developed independently and some knowledge was transferred through the spread of trade. These early water clocks were calibrated with a sundial. While never reaching a level of accuracy comparable to today's standards of timekeeping, the water clock was the most accurate and

commonly used timekeeping device
for millennia, until it was replaced by
more accurate pendulum clocks in
17th-century Europe;

|| - **Omphaloskepsis** is
contemplation of one's navel as an
aid to meditation.

The word comes from Greek
omphalos (navel) + skepsis (act of
looking, examination).

Actual use of the practice as an aid
to contemplation of basic principles
of the cosmos and human nature is
found in the practice of yoga of
Hinduism and sometimes in the
Eastern Orthodox Church. Some
consider the navel to be "a powerful
chakra of the body".

However, phrases such as "contemplating one's navel" or "navel-gazing" are frequently used, usually in jocular fashion, to refer to self-absorbed pursuits;

III - In Greek mythology the lotus-eaters (Greek: λωτοφάγοι, lōtophagoi), also referred to as the lotophagi or lotophaguses (singular lotophagus /lə'tɒfəgəs/) or lotophages (singular lotophage /'ləʊtəfeɪdʒ/), were a race of people living on an island near North Africa (possibly Djerba) dominated by lotus plants. The lotus fruits and flowers were the primary food of the island and were narcotic, causing the people to sleep in peaceful apathy.

In the Odyssey IX, Odysseus tells how adverse north winds blew him and

his men off course as they were
rounding Cape Malea, the
southernmost tip of the
Peloponnesus, headed westwards for
Ithaca:

"I was driven thence by foul winds
for a space of 9 days upon the sea,
but on the tenth day we reached the
land of the Lotus-eaters, who live on
a food that comes from a kind of
flower. Here we landed to take in
fresh water, and our crews got their
mid-day meal on the shore near the
ships. When they had eaten and
drunk I sent two of my company to
see what manner of men the people
of the place might be, and they had a
third man under them. They started
at once, and went about among the
Lotus-eaters, who did them no hurt,
but gave them to eat of the lotus,

which was so delicious that those
who ate of it left off caring about
home, and did not even want to go
back and say what had happened to
them, but were for staying and
munching lotus with the Lotus-eaters
without thinking further of their
return; nevertheless, though they
wept bitterly I forced them back to
the ships and made them fast under
the benches. Then I told the rest to
go on board at once, lest any of them
should taste of the lotus and leave
off wanting to get home, so they
took their places and smote
the grey sea with their oars."

This passage served as the source
for Alfred, Lord Tennyson's poem
"The Lotos-Eaters." It is also
referenced in the fifth chapter of
Ulysses by James Joyce, also titled

"Lotus Eaters," and in the sixth
chapter of Edith Wharton's
The Age
of Innocence.

Herodotus, in the fifth century BC,
was sure that the lotus-eaters still
existed in his day, in coastal Libya:

A promontory jutting out into the sea
from the country of the Gindanes is
inhabited by the lotus-eaters, who
live entirely on the fruit of the lotus-
tree. The lotus fruit is about the size
of the lentisk berry and in sweetness
resembles the date. The lotus-eaters
even succeed in obtaining from
it a sort of wine.

W. Somerset Maugham wrote a short
story called The Lotus Eater, about a
man who gave up a job as a bank

manager in London to live a simple
life on the island of Capri.

Enxadachins

-Trilha

A

Um

Ballet

Imaginário -

[duration 59:18] all rights reserved

+

"~ If you have form'd
a **Circle** to go into, /
Go into it yourself & see
how you would do.' (Blake)

Two Brazilian 'archetypes' are
masterfully metamorphosed here: a
radical musical backbone and heroic
idiosyncratic characters: the men of
the wilderness, the (back)land
workers using the hoe -
metaphorically and even empirically
- as a weapon, a sword as a symbol
of brave/courageous survival.

Similarly there are 'road movies',
for me this is a 'road disc'.

I understand that Otacílio Melgaço weaves a Mobile Mapping in 'Enxadachins'. Migratory Movability of such mythical Beings, throughout the continental territory of his country - representing an Odyssey both native and (figuratively) universal. As in the words of Tolstoy, a perception that inhabits our 'collective unconscious': 'If you want to be universal start by painting your own village.' O.M. insole and wanders (and transcends) from village to village into the womb of his Carrollian 'Wonderland'. 'God and the Devil in the Land of Sun' ...

So, sonically, we are faced with numerous facets of peculiar culture (which supports several vertebrae) providing us with the revelation of a Saga - venter of hypnotic tessitura.

Intrinsic arabesques between deep-seated percussion and (raised into the air) harmonic layers are mesmerizing. Exotic melodic echoes and a vertiginous three-dimensional spatiality lift our feet off the floor. And also the feet of the ‘ballerini’, I suppose.

Some Pieces were based on ancient ethnic ditties, belonging to the public domain and captured - long time ago - by Mário de Andrade. Pearls harvested from a ‘Mission of Folkloric Researches’. These vast records have been created with the purpose of serving as a resource for composers who aim to incorporate folklore and popular music of Brazil in their own clefs/pentagrams and give classical connotations to seminal rooted dialects. Melgaço, up

to date, fulfills this objective (under
the contemporary mantle) and it
takes a caliber both as
anthropological and ethnographic to
his offspring. 'There are certain
figures of speech in which we can
see the embryo of oral harmony, just
as we find the germ of musical
harmony in the reading of the
'symphonies of Pythagoras'.
Antithesis: genuine dissonance.'
Barbaric canticles and the myrrh of
unwitting martyrs, the Enxadachins...

Thereafter the composer and multi-
instrumentalist opens and closes a
c y c l e.
But the center of this spellbound
c i r c l e,
never will let us go. Not the same."
(Pablo S. Paz; Argentinean
musicologist)

"The term is a neologism. Was
invented by João Guimarães Rosa.
It's the fusion of two words.

(Portuguese - English)

Enxada - Hoe | Espadachim -
Swashbuckler, Swordsman, Fencer

´Enxadachins´ (plural) - something
like ´Hoeswashbucklers´

Between this and that,
Soundtrack for an imaginary Ballet.

Excite our imagination. I will address
an alternative cover picture which is
a bonus item for those who have
acquired the disc. Excite
imaginatively complementing
(colorfully) the original cover you
can view above. We see a hoe on the

cover, under the artistic perspective
of Otacílio. There - it's vertical.
Concomitantly the spade (exist a
more suitable term for our context?)
could be a half-moon? The wooden
handle would be a river - or a path
pouring - that flows through the
Earth's satellite-in-moiety (halving
the half; cutting of greenish the
bluish?; separating the bluey waters
through the greeny staff?) Moreover,
the texture highlighted in pink (no
longer talking about a Drakean pink
moon) reminds me of (side view) a
pristine face, an abyssal mask.
(Perhaps the true physiognomy of an
'Enxadachim'.) If is simultaneously a
silhouette, take the form of a
transverse flute the rod? Straight to
the point: There's an
unused/unheard-of atmosphere,
almost surrealistic in all the

gravitational phonographic work.
Nothing prevented O.M. to declare a
slight homage to trumpeter Miles
Davis recreating - with extreme
fidelity - a pulsating cadential cell
dotting in 'Bitches Brew' (tracks 01
and 17); visit Nipponese instances
(track 14) or even using typical
noises of science fiction (track 06)!

Exemplifications abound.

Transmigrating for plastic and
perceptual perspectives: Exists a
real caravan of pathfinders rustic
refugees or only slips by our rubbed
figment, an inner mounting flame?

Was everything a warm/antic
hallucination or is de facto a
rough/acrid paladin each dancer?

Will the audience witness quixotic
adventures with medieval aura or is
life a dream? 'As dreams are made
on; and our little life is rounded with

a sleep.' We're transported out of
our waking state. Like a moony road
full of other vicinal routes, either
chosen will lead to other overground
traverses and so infinitely. Rarely a
soundtrack is so metalinguistic! The
tracks of the soundtrack bloom,
inviting, before our pined feelings...
Keep this lexicon: 'feelings'.

Chiefly penetrating the deepest
bowels of his nation traits, through
the immeasurable and choreographic
phantasy of Melgaço -
Sound'n'Dance denote a mysterious
and fascinating and vivid and
untranslatable eclipse. To
understand what I am saying, a
testimony of Pina Bausch: 'To
understand what I am saying, you
have to believe that dance is
something other than technique. We

forget where the movements come from. They are born from life. When you create a new work, the point of departure must be contemporary life. Everything must come from the heart, must be lived. When I first began choreographing, I never thought of it as choreography but as expressing feelings. Though every piece is different, they are all trying to get at certain things that are difficult to put into words. In the work, everything belongs to everything else - the music, the set, the movement and whatever is said.'

The music, the movement.
The life,
the heart.
The movement of music. The heart of
the movement.
The movement of heart.

The heart of life.
The music of life. Feelings...

‘Enxadachins’, expressive and
expressed LIFEELINGS..." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Swashbuckler (a.k.a. swasher) is a
term that emerged in the 16th
century and has been used as a term
for pirates and swordsmen ever
since. A possible explanation for this
term is that it derives from a fighting
style using a side-sword with a
buckler in the off-hand, which was
applied with much ‘swashing and
making a noise on the buckler’. Later
the name "swashbuckler" (like
gunslinger) became common for an

archetype and the accordant special
film genre.

The word swashbuckler generally describes a protagonist who is heroic and idealistic to the bone and who rescues damsels in distress. His opponent is typically characterised as the dastardly villain. There is a long list of swashbucklers who combine outstanding courage, swordfighting skill, resourcefulness, chivalry and a distinctive sense of honor and justice, as for example Cyrano de Bergerac, The Three Musketeers, The Scarlet Pimpernel, Robin Hood and Zorro;

II - A Hoe is an ancient and versatile agricultural tool used to move small amounts of soil. Common goals include weed control by agitating the

surface of the soil around plants, piling soil around the base of plants (hilling), creating narrow furrows (drills) and shallow trenches for planting seeds and bulbs, to chop weeds, roots and crop residues, and even to dig or move soil, such as when harvesting root crops like potatoes.

Hoes are an ancient technology, predating the plough and perhaps preceded only by the digging stick. In Sumerian mythology, the invention of the hoe was credited to Enlil, the chief of the council of gods. The hand-plough (mr) was depicted in predynastic Egyptian art, and hoes are also mentioned in ancient documents like the Code of Hammurabi (ca. 18th century BC) and the Book of Isaiah (c. 8th century

BC).

Over the past fifteen or twenty years, hoes have become increasingly popular tools for professional archaeologists. While not as accurate as the traditional trowel, the hoe is an ideal tool for cleaning relatively large open areas of archaeological interest. It is faster to use than a trowel, and produces a much cleaner surface than an excavator bucket or shovel-scrape, and consequently on many open-area excavations the once-common line of kneeling archaeologists trowelling backwards has been replaced with a line of stooping archaeologists with hoes;

III - Mário Raul de Morais Andrade (1893 – 1945) was a Brazilian poet,

novelist, musicologist, art historian and critic, and photographer. One of the founders of Brazilian modernism, he virtually created modern Brazilian poetry with the publication of his *Paulicéia Desvairada* (Hallucinated City) in 1922. He has had an enormous influence on modern Brazilian literature, and as a scholar and essayist—he was a pioneer of the field of ethnomusicology—his influence has reached far beyond Brazil.

Andrade was the central figure in the avant-garde movement of São Paulo for twenty years. Trained as a musician and best known as a poet and novelist, Andrade was personally involved in virtually every discipline that was connected with São Paulo modernism, and became Brazil's

national polymath. His photography and essays on a wide variety of subjects, from history to literature and music, were widely published. He was the driving force behind the Week of Modern Art, the 1922 event that reshaped both literature and the visual arts in Brazil, and a member of the avant-garde "Group of Five." The ideas behind the Week were further explored in the preface to his poetry collection *Pauliceia Desvairada*, and in the poems themselves.

After working as a music professor and newspaper columnist he published his great novel, *Macunaíma*, in 1928. Work on Brazilian folk music, poetry, and other concerns followed unevenly, often interrupted by Andrade's shifting relationship with the

Brazilian government. At the end of his life, he became the founding director of São Paulo's Department of Culture, formalizing a role he had long held as the catalyst of the city's—and the nation's—entry into artistic modernity.

R o r s c h a c h

[duration 49:33] all rights reserved

+

"Frank Zappa had his
´Jazz from Hell´.
´Rorschach´ is the ´Jazz from Hell´
by Otacílio Melgaço." (Pablo S. Paz;
Argentinean musicologist)

"´Le Vampire´

Toi qui, comme un coup de couteau,
Dans mon coeur plaintif es entrée;
Toi qui, forte comme un troupeau
De démons, vins, folle et parée,

De mon esprit humilié
Faire ton lit et ton domaine;
— Infâme à qui je suis lié
Comme le forçat à la chaîne,
Comme au jeu le joueur têtu,

Comme à la bouteille l'ivrogne,
Comme aux vermines la charogne
— Maudite, maudite sois-tu!

J'ai prié le glaive rapide
De conquérir ma liberté,
Et j'ai dit au poison perfide
De secourir ma lâcheté.

Hélas! le poison et le glaive
M'ont pris en dédain et m'ont dit:
«Tu n'es pas digne qu'on t'enlève
À ton esclavage maudit,

Imbécile! — de son empire
Si nos efforts te délivraient,
Tes baisers ressusciteraient
Le cadavre de ton vampire!»

— Charles Baudelaire

It will be fascinating for some, will be

inaudible to others. One way or
another, will have its artistic purpose
fulfilled. Through incredible timbristic
experiments and a sense of high
improvisation, this discographic
record is also a test - worthy of
Hermann Rorschach.
But instead of images:
S-o-u-n-d-s.

(Do not be astonished at my
Baudelairean analogies below.
Understand as poetic metaphors full
of connotations... And the most
unexpected will be
the most verisimilar.

Still under the auspices of Charles-
Pierre, what we experience here is
perhaps a vampiric transmutation, ie
the Bat in Albatross. Or is the
reverse?)

But instead of images:
S-o-u-n-d-s.

S-o-u-n-d-s like flowers of evil;
Like flowers beyond good and evil;
Like a gambler to his game
(as gamblers to the wheel's
bright spell);
Like a drunkard to his bottle
(as drunkards to their raging thirst);
Like a sinking into the plaintive heart;
Like the speedy sword
(ardent and adorned);
Like thy bed and thy domain;
Like a ruthless deed;
Like the phial and the lamina;
Like maggot-worms to their cadaver;
S-o-u-n-d-s strong as a - wildly
dancing - demon host

whose **ART** possessed

the humbled soul;
S-o-u-n-d-s sharper
than a dagger thrust;
S-o-u-n-d-s keen as a carving blade;
S-o-u-n-d-s like kisses able to
resurrect a vampire!
Fate.

S-o-u-n-d-s like the deep, briny sea;
Like the great white wings;
Like the winged voyager;
Like the poet/prince
of cloud and sky;
S-o-u-n-d-s like the freedom back."

(Caio Campbell; Anglo-Brazilian
semiologist and musician)

§

I - The Rorschach test (also known
as the Rorschach inkblot test, the
Rorschach technique, or simply the
inkblot test) is a psychological test in

which subjects' perceptions of inkblots are recorded and then analyzed using psychological interpretation, complex algorithms, or both. Some psychologists use this test to examine a person's personality characteristics and emotional functioning. It has been employed to detect underlying thought disorder, especially in cases where patients are reluctant to describe their thinking processes openly. The test is named after its creator, Swiss psychologist Hermann Rorschach.

In the 1960s, the Rorschach was the most widely used projective test. In a national survey in the U.S., the Rorschach was ranked eighth among psychological tests used in outpatient mental health facilities. It

is the second most widely used test by members of the Society for Personality Assessment, and it is requested by psychiatrists in 25% of forensic assessment cases, usually in a battery of tests that often include the MMPI-2 and the MCMI-III. In surveys, the use of Rorschach ranges from a low of 20% by correctional psychologists to a high of 80% by clinical psychologists engaged in assessment services, and 80% of psychology graduate programs surveyed teach it.

Although the Exner Scoring System (developed since the 1960s) claims to have addressed and often refuted many criticisms of the original testing system with an extensive body of research, some researchers continue to raise questions. The

areas of dispute include the objectivity of testers, inter-rater reliability, the verifiability and general validity of the test, bias of the test's pathology scales towards greater numbers of responses, the limited number of psychological conditions which it accurately diagnoses, the inability to replicate the test's norms, its use in court-ordered evaluations, and the proliferation of the ten inkblot images, potentially invalidating the test for those who have been exposed to them;

II - Jazz from Hell is a Grammy Award-winning instrumental album from Frank Zappa. It was released in 1986 by Barking Pumpkin Records (vinyl) and

by Rykodisc (CD).

All compositions were executed by Frank Zappa on the Synclavier DMS with the exception of "St. Etienne", a guitar solo excerpted from a live performance of "Drowning Witch" from a concert in Saint-Étienne, France on Zappa's 1982 tour.

"While You Were Art II" is a Synclavier performance based on a transcription of Zappa's improvised guitar solo on the track "While You Were Out" from the Shut Up 'n Play Yer Guitar album. The unreleased original Synclavier performance was done using only the unit's FM synthesis, while the recording found here was Zappa's "deluxe" arrangement featuring newer samples and timbres.

"Night School" was possibly named for a late-night show that Zappa pitched to ABC; the network did not pick it up. A music video was made for the song.

"G-Spot Tornado", assumed by Zappa to be impossible to play by humans, would be performed by Ensemble Modern on the concert recording *The Yellow Shark*.

Although this is an instrumental album, there is an unconfirmed report that the Fred Meyer chain of stores sold *Jazz from Hell* in their Music Market department featuring an RIAA Parental Advisory sticker. This could have been the result of Zappa's feud with the PMRC, an objection to the use of the word "hell" in the album title, or in

reference to the track "G-Spot
Tornado", describing the sexual area
in human anatomy commonly known
as the G-Spot.

Sonata
"Errática"

[duration 37:30] all rights reserved

+

"From Old French 'erratique', from
Latin 'erraticus'.

'Errática' = 'erratic'.

I will tell something philosophic or
even gnostic (for some; not quite my
case) but this is inevitable now. For
me, substantially, it's pure
musicology.

T h e F o c u s O n T i m e .

[Presupposition > It seems relevant
to point out a light to the following
insight: the raw material that
Melgaço reinserts in 'the belly of
Chronos' has several names:

timbricity, harmonicity, rhythmicity,
melodicity and so forth.]

‘Erratic’ = Unsteady, random; prone
to unexpected changes.

Often the concept (or elucubration)

of

I n d e f i n a b l e
M e t a m o r p h o s i s ,

U n p r e d i c t a b l e
M u t a t i o n

contained in Melgacian works is
indeed intrinsic. But solely when we
grasp its stylistic in the first
hearings. Throughout the
environment of O.M. career, prolific
releases etc. - I'm not referring only

to eclecticism, versatility and pluralism. I refer to the capacity to make us follow the evolution of such predicates and in slow motion - even along a single composition, when desired -. The temporality frame by frame gains blow by blow new connotations or perhaps will extricate all of them. It is as if every movement of every creation was highlighted in its indivisible stature.

Are close enough to be indistinguishable the **F u l l - T i m e** (the idea of a time without beginning and without end, perpetually uninterrupted) and the **E m p t y - T i m e** (the perspective of the inexistence of time or, in other words, the 'feeling/impression' that we're gradually going astray, 'free' of the time passage). An appointment that may have a poetic nature: The

´meter signature´ for Otacílio often loses its meaning and his ´measure´ becomes ... the (I baptize) ´f-u-l-l-e-m-p-t-i-m-e´, or, the (I could denominate) Infinite. L´infinito. The same Leopardian infinite that becomes audible when we flirt with the end of Sonata ´Errática´. By the way, in effect there is an aurally end?

It's a Music that arises from the abyssal and which exceeds stratospheres. Metaphor for audio and aesthetic accurate perception.

It's a Music that assuredly arises from the unfathomable and which exceeds zeniths. But the opposite could also be stated. What is resounding in fact may be into the epidermis; which is the embodiment of silence can be deafening in the high power. There´s a stark

difference between incendiary and
pyromaniac. Otacílio Melgaço offers
us a new glimpses of possibilities to
approach the Sonata
contemporaneously and also - as a
consequence (or cause?) - he's yet
more erratic as a trail-blazer who,
impetuous, gives up
cartography/comfort zones. Proof of
this are some medullary aspects of
what will we absorb in the
impressively splendid current sonic
Piece:

Inscrutable Timbres;
Extemporized Strings;
Electronic Squamae;
Incensed Chimes;
Sideread Distortions;
Ultra-dimensional
Noises;
Ultramarine Voices...

[Addendum > Overseas narrative
Voice(s) - in recital or with
confessional emphasis -
exceptionally ... since it is a Sonata
and so a punctual subversion
engineered by the Brazilian
composer and multi-instrumentalist.]

´Errática´ = ´erratic´.

´Erratic´ = Deviating from the
common course in opinion or
conduct; eccentric; odd." (Pablo S.
Paz; Argentinean musicologist)

"Do you hear the
voices that
O.M. left behind?

Infinitus. L´infinito.. The Infinite...

Sempre caro mi fu quest'ermo colle,
e questa siepe, che da tanta parte
dell'ultimo orizzonte
il guardo esclude.
Ma sedendo e mirando, interminati
spazi di là da quella, e sovrumani
silenzi, e profondissima quïete
io nel pensier mi fingo; ove per poco
il cor non si spaura.
E come il vento
odo stormir tra queste
piante, io quello
infinito silenzio a questa voce
vo comparando:
e mi sovvien l'eterno,
e le morte stagioni, e la presente
e viva, e il suon di lei. Così tra questa
immensità s'annega il pensier mio:
e il naufragar m'è dolce
in questo mare.

(Leopardi)

If I tried to put into words
the three pillars of
Sonata "Errática",
so I would do:

I - This lonely hill was
always dear to me,
and this hedgerow,
which cuts
off the view
of so much of the last horizon.
But sitting here and gazing, I can see
beyond, in my mind's eye,

unending

spaces,

and superhuman silences, and
depthless calm,
till what I feel
is almost fear. And when I hear
the wind stir in

these branches, I begin
comparing that endless stillness
with this noise:
and the eternal comes to mind,
and the dead seasons,
and the present
living one, and how it sounds.
So my mind sinks in this immensity:
and floundering is sweet
in such a sea.
(translated by Jonathan Galassi)

II- I've always loved this solitary hill,
I've always loved this hedge that
hides from me
So much of what my earthly
eyes can see.
For as I sit and gaze,
all calm and still,
I conjure up my thoughts;
my mind I fill
With distances that stretch

But sitting and gazing endless
spaces beyond it, and

Inhuman Silences,

and the deepest quiet,
I fake myself in my thoughts;
where almost
my heart scares. As the wind
I hear rustling through
these trees, I, that
infinite silence, to this voice
keep comparing: and
I feel the eternal,
the dead seasons, the present,
and living one, and the sound of her.
So in this
immensity drown my own thoughts:
and sinking in this sea
is sweet to me.

(literal English translation)

‘To think is to be eye-sick’, once
uttered Fernando Pessoa.
I do the paraphrase: rack one's brain
is to be ear-sick!
What else could I say? Listen!
Infinitely l-i-s-t-e-n!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - "L'infinito" (English: The Infinite) is
a poem written by Giacomo Leopardi
probably in the autumn of 1819. The
poem is a product of Leopardi's
yearning to travel beyond his
restrictive home town of Recanati
and experience more of the world
which he had studied. It is widely
known within Italy.

The poem, though vague and ethereal

in its composition, conveys elements of the philosophical and classical worlds, the latter visible in the selection of the word *ermo*, from ancient Greek rather than using a more conventional '*solitario*' to convey the isolatedness of this hill.

This personification of natural environment is prominent throughout the poem and is typical of the another theme or movement often associated with Leopardi; romanticism. There is also a keen sense of mortality throughout the poem, conveyed in the dying of seasons and drowning of thoughts, akin to Leopardi's belief that he would not live long, a belief affirmed when he died aged only 38;

II - **Erratic** (geology) - A rock

moved from one location to another,
usually by a glacier.

Mons
Sancti
Michaeli
In
Periculo
Mari

- Short
Pieces
For
Rhodes
Piano -

[duration 30:30] all rights reserved

+

"There are no conventional musical structures here. More important than melodies easily deciphered, nice normative harmonies, repetitive and predictable rhythms or nothing that I report but scholars paradigms we know so well (well reproduced oftentimes by numerous current epigones under the protection of the canonical wings of their patriarchs from 'classical' music or jazz or etc., declared or covertly - explicit or surreptitiously - with reactionary air or alleged van), ... the most important thing here is that it opens up substantially a gateway to the becoming. We're dealing with spectra of contemporary music at its

nucleus. Are ontological structures but in decompression movements. I can say: they are sometimes misty poetic impressions, sometimes transpicuous aesthetic expressions; reigning - in its sonic architecture - a spirit of haiku. Irresistibly I am inclined to draw parallels with (citing two historically established personalities) the most sidereal works of Stockhausen and the most zen of Cage. However, more than reasonable analogies, there's an extrapolation. This is a point that highlights Melgaço from most other current musicians. An extrapolation that targets a perceived identity, gradual authenticity that's revealed by the flow of what is original in this artist, ie, that comes from its origins. Etymological question and stylistic. Mentioning the 'Mons Sancti

Michaeli´, these ´Short Pieces for Rhodes Piano´ are a kind of ´sound shrine´ in honor of an impregnable (always blooming) originality. And so we face the danger of the sea (´in periculo mari´)! Under the aegis of this sanctuary (wherein dwelleth alluring oddity/idiosyncrasy): the flood already! After Melgaço, the flood..." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"´For it is related in our records how once upon a time your State stayed the course of a mighty host, which, starting from a distant point in the Atlantic ocean, was insolently advancing to attack the whole of Europe, and Asia to boot. For the ocean there was at that time navigable; for in front of the mouth which you Greeks call, as you say,

'the pillars of Heracles,' there lay an island which was larger than Libya and Asia together; and it was possible for the travelers of that time to cross from it to the other islands, and from the islands to the whole of the continent over against them which encompasses that veritable ocean. For all that we have here, lying within the mouth of which we speak, is evidently a haven having a narrow entrance; but that yonder is a real ocean, and the land surrounding it may most rightly be called, in the fullest and truest sense, a continent. Now in this island of Atlantis there existed a confederation of **kings**, of great and marvelous power, which held sway over all the island, and over many other islands also and parts of the continent.' (Plato)

‘Mons Sancti Michaeli in periculo mari’ is liquefied, is fluidized, almost a new mythological promise of Ἀτλαντίς (Atlantis) if it portrays the enchantments and incantations and surreality of Mont Saint-Michel.

‘Mons Sancti Michaeli in periculo mari’ is ethereal, is limbic, hyperspatial. Predicates that represent the Melgacian composure to the musical instrument that has elected to such a work. I am aware of magnetism that the Rhodes piano has on O.M.

And rightfully so, from time to time we come across a ‘reinvention’. The typical boldness of those who reach a considerable degree of preterhuman intimacy. Otacílio ‘recreates’ instruments. In some Pieces, we'd never know that - there - exists a Rhodes piano after being

exposed to alchemy of Brazilian creator. Including, alias, from an instrumentist to the core of an instrument, it's the most profound 'declaration of love/devotion/surrender': which transmutes and transcends." (Pablo S. Paz; Argentinean musicologist)

&

I - Mont Saint-Michel is an island commune in Normandy, France. It is located approximately one kilometre (0.6 miles) off the country's northwestern coast, at the mouth of the Couesnon River near Avranches. 100 hectares (247 acres) in size, the island has a population of 44 (2009).

The island has held strategic fortifications since ancient times,

and since the eighth century AD has been the seat of the monastery from which it draws its name. The structural composition of the town exemplifies the feudal society that constructed it: On top, God, the abbey and monastery; below this, the great halls; then stores and housing; and at the bottom, outside the walls, fishermen's and farmers' housing.

Its unique position of being an island only 600 metres from land made it readily accessible on low tide to the many pilgrims to its abbey. Equally, this position made it readily defensible as an incoming tide stranded, or drowned, would-be assailants. By capitalising on this natural defence, the Mont remained unconquered during the Hundred Years' War with a small garrison

successfully defending it against a full attack by the English in 1433. The reverse benefits of its natural defence were not lost on Louis XI, who turned the Mont into a prison. Thereafter the abbey began to be used more regularly as a jail during the Ancien Régime.

One of France's most recognisable landmarks, Mont Saint-Michel and its bay are part of the UNESCO list of World Heritage Sites and more than 3 million people visit it each year;

II - The Rhodes piano (also known as the Fender Rhodes piano or simply Fender Rhodes or Rhodes) is an electric piano invented by Harold Rhodes, which became particularly popular throughout the 1970s. It generates sound using keys and

hammers in the same manner as an acoustic piano, but the hammers strike thin metal rods of varied length, connected to tonebars, which are then amplified via an electromagnetic pickup.

The instrument evolved from Rhodes' attempt to manufacture pianos to teach recovering soldiers during World War II under a strict budget, and development continued throughout the 1940s and 1950s. Fender started marketing the Piano Bass, a cut-down version of the piano, but the full-size instrument did not appear until after the sale to CBS in 1965.

CBS oversaw mass production of the Rhodes piano in the 1970s, and it was used extensively through the decade,

particularly in jazz, pop and soul music. It fell out of fashion for a while in the mid-1980s, principally due to the emergence of polyphonic and later digital synthesizers, especially the Yamaha DX7, and partly through inconsistent quality control in production due to cost-cutting measures. The company was eventually sold to Roland, who manufactured digital versions of the Rhodes without authorization or approval from its inventor.

In the 1990s, the instrument enjoyed a resurgence in popularity, resulting in Rhodes re-obtaining the rights to the piano in 1997. Although he died in 2000, the instrument has since been reissued, and his teaching methods are still receiving active use.

Kunst Kabinett

[duration 58:15] all rights reserved

+

"'Kunst Kabinett' ('Art Cabinet' or 'Cabinets of curiosities') is a kind of enigmatic Compendium. Precious sound inventory that unencrypts a glossary of compositional and multi-instrumental 'family jewels' from the contemporary Sphinx that is Otacílio Melgaço." (Pablo S. Paz; Argentinean musicologist)

"A Piece dedicated to 大竹富江, one for iconic Nico, another for Gunther Nakszynski; sui generis polystylistic, distinctive eclecticism...

An addendum seems welcome:

1- 'Polystylistics, a twentieth-century compositional process, is

marked by the occurrence of two or more different stylistic features in a single composition, and it incorporates the practice of musical borrowing—either through direct quotation or allusion.’

2- ‘Eclecticism can be used to describe the music of composers who combine multiple styles...’

Bringing to light the most obvious reference, we can listen present in the works of Alfred Schnittke already conventional examples.

There are relevant notes of Pablo S. Paz below...

melgacootacilio.bandcamp.com/album/brenn-and-otac-lío-melga-o-duration-55-11

...and his writings seem sufficient. I'll
just make a brief scenario to this
hypnotic 'Kunst Kabinett'.

Water droplets + hermetic electronic
background + (sonorities of)
traditional Japanese drums +
(sonorities of) music box + surreal
flute improvisations + poly-
dimensional sound poetry +
dissonant string quartet + meditative
chimes + subtle 'Bolero'
(Ravel) quote

or

Sea ripples + circumspect electronic
background + frenetic jazzy
drumming + post romantic
symphonic strings + labyrinthine
sound poetry + captivating
traditional rhythms of Brazil + the

exotic berimbau

or

Pulsating rock drums +
surreptitious hint to the theatre
Nipponese + contemporary
lancinating strings + saxophones
jazzy clusters + insinuating sound
poetry + flickering rhodes piano
alluding (over again) to Ravel
(‘Pavane pour une Infante Défunte’)

are some successive sonic magmas
contained in the Pieces here.
Concrete interventions and all that
each of them intellectually suggests,
sensory urges, geographically
teaches, perceptually instigates, ... ,
spiritually prospects.
Otacílio prefers not to create a

single instrumental body - just like an orchestra or combo - that undergoes linked metamorphoses; he creates an almost neutral basis used to support the successive, would say, 'resounding apparitions'.

This individualized compositional mechanism generates a polystylistic and eclecticism quite idiosyncratic. If I were to draw a parallel, I invoke the 'Book of Imaginary Beings' (written by Jorge Luis Borges). To paraphrase the author, could I

preface such **O.M.(usic)** like this: 'As with all miscellanies... not... straight through... Rather we would like the listener to dip into the notes at random, just as one plays with the shifting patterns of a kaleidoscope.'

'Kunst Kabinett': Cabinets of

Melgacian Wonder: *Musei Melgaceus Historia!*" (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - Cabinets of curiosities (also known as *Kunstkabinett*, *Kunstkammer*, *Wunderkammer*, wonder-rooms) were encyclopedic collections of objects whose categorical boundaries were, in Renaissance Europe, yet to be defined. Modern terminology would categorize the objects included as belonging to natural history (sometimes faked), geology, ethnography, archaeology, religious or historical relics, works of art (including cabinet paintings), and antiquities. "The *Kunstkammer* was regarded as a microcosm or theater

of the world, and a memory theater.

The Kunstkammer conveyed symbolically the patron's control of the world through its indoor, microscopic reproduction." Of Charles I of England's collection, Peter Thomas states succinctly, "The Kunstkabinett itself was a form of propaganda" Besides the most famous, best documented cabinets of rulers and aristocrats, members of the merchant class and early practitioners of science in Europe formed collections that were precursors to museums;

II - Tomie Ohtake (1913 – 2015) was a Japanese naturalized Brazilian artist. Her work includes paintings, prints and sculptures. She was one of the main representatives of informal abstractionism in Brazil.

In 1936, when she was twenty-three years old, Ohtake traveled to Brazil to visit a brother but could not return due to World War II. Ohtake settled herself in São Paulo with her husband and started painting in 1951, after a visit to the studio of the painter Keisuke Sugano.

She had her first exhibition in 1957, in

the Salão Nacional de **Arte**

Moderna and in 1961 she participated in the São Paulo Biennale. In 1972 she participated in the Prints section of the Venice Biennale and in 1978 of the Tokyo Biennale. She created dozens of public space sculptures from the late eighties; her work has been featured in several cities in Brazil, but

especially in the state of São Paulo.

In 1988 Ohtake was awarded the Order of Rio Branco by the public sculpture commemorating the 80th anniversary of Japanese immigration in São Paulo, and in 2006 she was awarded the Order of Cultural Merit.

Tomie Ohtake was the mother of architect Ruy Ohtake.

She died on February 12, 2015 at the age of 101;

III - Tetraodontidae is a family of primarily marine and estuarine fish of the order Tetraodontiformes. The family includes many familiar species, which are variously called pufferfish, puffers, balloonfish, blowfish, bubblefish, globefish,

swellfish, toadfish, toadies, honey toads, sugar toads, and sea squab. They are morphologically similar to the closely related porcupinefish, which have large external spines (unlike the thinner, hidden spines of Tetraodontidae, which are only visible when the fish has puffed up). The scientific name refers to the four large teeth, fused into an upper and lower plate, which are used for crushing the shells of crustaceans and mollusks, their natural prey.

Pufferfish are generally believed to be the second-most poisonous vertebrates in the world, after the golden poison frog. Certain internal organs, such as liver, and sometimes the skin, contain tetrodotoxin and are highly toxic to most animals when eaten; nevertheless, the meat of

some species is considered a delicacy in Japan (as 河豚, pronounced as fugu), Korea (as 복 bok or 복어 bogo), and China (as 河豚 hétún) when prepared by specially trained chefs who know which part is safe to eat and in what quantity;

IV - In 2012, male pufferfish were documented carving large geometric, circular structures in the seabed sand in Amami Ōshima, Japan. The structures apparently serve to attract females and provide a safe place for them to lay their eggs;

V - Klaus Kinski (born Klaus Gunther Nakszynski; 1926 – 1991) was a German actor. He appeared in more than 130 films, and is remembered as a leading role actor in the films of

Werner Herzog, including: *Aguirre, the Wrath of God* (1972), *Nosferatu the Vampyre* (1979), *Woyzeck* (1979), *Fitzcarraldo* (1982) and *Cobra Verde* (1987). He was considered a "divisive and controversial figure in Germany.

His violent outbursts on set—famously captured on film in Herzog's documentary 'My Best Fiend'—are the stuff of legend.";

VI - Nico (born Christa Päffgen; 1938 – 1988) was a German singer-songwriter, lyricist, composer, musician, fashion model, and actress who became famous as a Warhol Superstar in the 1960s. She is known for her vocals on the Velvet Underground's debut album, *The Velvet Underground & Nico* (1967), and her work as a solo artist. She also had roles in several films,

including Federico Fellini's *La Dolce Vita* (1960) and Andy Warhol's *Chelsea Girls* (1966);

VII - Alfred Schnittke (1934 – 1998) was a Soviet and Russian composer. Schnittke's early music shows the strong influence of Dmitri Shostakovich. He developed a polystylistic technique in works such as the epic *Symphony No. 1* (1969–1972) and his first *concerto grosso* (1977). In the 1980s, Schnittke's music began to become more widely known abroad with the publication of his second (1980) and third (1983) string quartets and the *String Trio* (1985); the ballet *Peer Gynt* (1985–1987); the third (1981), fourth (1984), and fifth (1988) symphonies; and the *viola* (1985) and *first cello* (1985–1986) concertos. As his health

deteriorated, Schnittke's music
started to abandon much of the
extroversion of his polystylism and
retreated into a more withdrawn,
bleak style;

VIII - The berimbau is a single-string
percussion instrument, a musical
bow, from Brazil. Was eventually
incorporated into the practice of the
Afro-Brazilian martial art capoeira,
the berimbau (the soul of capoeira)
leads the capoeiristas movement in
the roda—the faster is playing the
faster the capoeirista moves in the
game. The instrument is known for
being the subject matter of a popular
song by Brazilian guitarist Baden
Powell, with lyrics by Vinicius de
Moraes. Is also a part of Candomblé-
de-caboclo tradition;

IX - Book of Imaginary Beings was

written by Jorge Luis Borges, published in 1957 under the original Portuguese title *Manual de zoología fantástica*, and expanded in 1967 and 1969 in Spain to the final *El libro de los seres imaginarios*. The English edition, created in collaboration with translator Norman Thomas di Giovanni, contains descriptions of 120 mythical beasts from folklore and literature.

Lusco-Fusco

[duration 32:48] all rights reserved

+

" Shall I compare thee to
a summer's day?
Thou art more lovely and
more temperate:
Rough winds do shake the darling
buds of May,
And summer's lease hath all too
short a date:
Sometime too hot the eye of

heaven shines,

And often is his gold
complexion dimm'd;
And every fair from fair
sometime declines,
By chance, or nature's changing
course, untrimm'd;
But thy eternal summer shall

not fade
Nor lose possession of that fair
thou ow'st;
Nor shall Death brag thou wander'st
in his shade,
When in eternal lines to time
thou grow'st;
So long as men can breathe
or eyes can see,
So long lives this, and this gives life
to thee.' (Shakespeare)

‘Lusco-Fusco’. Original expression in Portuguese. Derives from two Latin adjectives: ‘Luscus’ = you see only with one eye, squint, who sees with difficulty & ‘Fuscus’ = matte, dark, brown, smoky color of cattle.

'Lusco-Fusco' means 'Twilight'.

There's a Melgacian polissemic

character in plethora here.
Several possible interpretations and
I'll try to decipher some of them.

Are five tracks, I'll highlight
five decodes:

1 - Ultraquatic vertigo that
penetrates the legendary world of
Mermaids, opening and closing a
cycle that must be reopened and
so perennially;

2 - Involvement in the Time womb, a
tightrope between a ceaseless count,
obsessive and a growing movement
of rupture and release, liberation (I
presume, through Art);

[Proof as 1 and 2 are a perfect
intersection when Otacílio
interpenetrates Jacques Cousteau

(oceanographic icon) and Cocteau
Twins (seamaiden sounds) in a clever
game of words.]

3 - In eternal lines to time thou
grow'st...

‘Lusco-Fusco’ signals to be likewise
a proof of love (tempting
enchantment, tempting admiration,
tempting respect, tempting care,
tempting affection, tempting
veneration...) to the Muliebrity.

A siren may be understood as a
tempting woman yet. Notice the
wonderful album cover, as both
suggest be a representation of a
mermaid and simultaneously this
engaging and irresistible female.
Namely, there’s the mythological
field and another, linked to the

properly human feminine imagery.
And appropriate interrelationships
and derivations (loving, e.g.);

[' Como hei de comparar-te a um dia
de verão? És muito mais amável e
mais amena: Os ventos sopram os
doces botões de maio, E o verão
finda antes que possamos começá-
lo: Por vezes, o sol lança seus cálidos
raios, Ou esconde o rosto dourado
sob a névoa; E tudo que é belo um dia
acaba, Seja pelo acaso ou por sua
natureza; Mas teu eterno verão
jamais se extingue, Nem perde o
frescor que só tu possuis; Nem a
Morte virá arrastar-te sob a sombra,
Quando os versos te elevarem à
eternidade: Enquanto a humanidade
puder respirar e ver, Viverá meu
canto, e ele te fará viver. '
(Translation: Thereza Christina

Roque da Motta)

Historically there's near unanimity that the Shakespearean sonetes were made for a man. But it's perceived by the transferal above that the eighteenth assumes the possibility of being dedicated to a woman. And that's exactly how corroborates 3.

The poem starts with a flattering question to the beloved—Shall I compare thee to a summer's day? The beloved is both More lovely and more temperate than a summer's day. The speaker lists some negative things about summer: it is short—Summer's lease hath all too short a date—and sometimes the sun is too hot—Sometime too hot the eye of heaven shines. However, the beloved

has beauty that will last forever,
unlike the fleeting beauty of a
summer's day. By putting his love's
beauty into the form of poetry, the
poet is preserving it forever. So long
as men can breathe, or eyes can see,
So long lives this, and this gives life
to thee. The lover's beauty will live
on, through the poem which will last
as long as it can be read.

Some details:

Complexion in line six, can have two
meanings: 1) The outward appearance
of the face as compared with the sun
(the eye of heaven) in the previous
line, or 2) the older sense of the
word in relation to The four humours.

In the time of Shakespeare,
Complexion carried both outward and
inward meanings, as did the word

Temperate (externally, a weather condition; internally, a balance of humours). The second meaning of Complexion would communicate that the beloved's inner, cheerful, and temperate disposition is sometimes blotted out like the sun on a cloudy day. The first meaning is more obvious, meaning of a negative change in his outward appearance.

The word, Untrimmed in line eight, can be taken two ways: First, in the sense of loss of decoration and frills, and second, in the sense of untrimmed sails on a ship. In the first interpretation, the poem reads that beautiful things naturally lose their fanciness over time. In the second, it reads that nature is a ship with sails not adjusted to wind changes in order to correct course. This, in

combination with the words Nature's
changing course, creates an
oxymoron: the unchanging change of
nature, or the fact that the only thing
that does not change is change. This
line in the poem creates a shift from
the mutability of the first eight lines,
into the eternity of the last six. Both
change and eternity are then
acknowledged and challenged by the
final line.

Ow'st in line ten can also carry two
meanings equally common at the
time: Ownest and Owest. Many
readers interpret it as Ownest, as do
many Shakespearean glosses (Owe in
Shakespeare's day, was sometimes
used as a synonym for Own).
However, Owest delivers an
interesting view on the text. It
conveys the idea that beauty is

something borrowed from nature—
that it must be paid back as time
progresses. In this interpretation,
Fair can be a pun on Fare, or the fare
required by nature for life's journey.
Other scholars have pointed out that
this borrowing and lending theme
within the poem is true of both
nature and humanity. Summer, for
example, is said to have a Lease with
All too short a date. This monetary
theme is common in many of
Shakespeare's sonnets, as it was an
everyday theme in his budding
capitalistic society.]

- 4 - 'Twilight' takes us to various
connotations. Six of them:
- 4.1 - Penumbra;
 - 4.2 - A period or state of ... obscurity,
 - 4.3 - ... ambiguity,
 - 4.4 - ... gradual decline;

4.5 - Everything is metaphorical for O.M. A twilight that should interest us - in one of the Melgacian contexts - is the nautical.

During nautical twilight, sailors can take reliable star sightings of well-known stars, using a visible horizon for reference. The end of this period in the evening, or its beginning in the morning, is also the time at which traces of illumination near the sunset or sunrise point of the horizon are very difficult, if not impossible, to discern (this often being referred to as "first light" before civil dawn and "nightfall" after civil dusk). At the beginning of nautical twilight in the morning (nautical dawn), or at the end of nautical twilight in the evening (nautical dusk), and under good atmospheric conditions with the

absence of other illumination,
general outlines of ground objects
may be distinguishable; but detailed
outdoor operations are not possible,
and the horizon is indistinct;

4.6 - Twilight is defined according to
the solar elevation angle Θ_s , which is
the position of the geometric center
of the sun relative to the horizon.

There are three established and
widely accepted subcategories of
twilight: just as there's the nautical,
the civil twilight (brightest) and
astronomical twilight (darkest). Then
the chance of this contrast
(sometimes antipode, sometimes
conciliatory) in the present work;

5 - Which bodily organ appears on
the cover? Red color does not seem
to be a flow (sanguineous?) that
empties the eye until finally rescues

an auricular ubiquity? Lately almost all people look too much (talk too much) and lose the ability to hear the other. Perhaps the most lethal current pandemic is an inhuman deafness. ‘Close your eyes to see better’, inexorably: to hear better! Listening the other (much more than knowing look) is the gateway to empathy, solidarity, communion and real (not despotically, coldly, selfishly virtual) reconnection. I believe Otacílio Melgaço invites us to close our eyes as we expand our listening. The difficulty seeing because of twilight does not cease to be the explicit mechanism of the invitation. In a period in which the vision has become the most supreme of the senses and that almost all allow themselves to be slaves-of-the-eyes, claim a new **era-of-ears** is, in

my opinion, an act of courage,
evolution, and inevitable
emancipation. We need to write a
new and definitive essay on
blindness, a compliment to. Melgaço
writes an essay on the hearing,
bringing the human senses to a
higher refinement, expansive,
stimulating and - I consecrate
the compliance -

H a p p y N e w E a r !

In short, keeping the trope, maybe
‘Lusco-Fusco’ indeed safeguard
sonorous creatures with the upper
body of a female human and the tail
of a fish. Christopher Columbus
reported seeing mermaids while
exploring the Caribbean, and
supposed sightings have been
reported in the 20th and 21st

centuries in Canada, Israel, and
Zimbabwe.
Undoubtedly in such discographic
record inhabit five Pieces that -
challenging, exciting - provide
‘danger’ to us as well as they can
be benevolent or beneficent,
bestowing boons or falling in love
with humans. With me, with you... For
me, both situations intertwine. To our
pleasure and rise, certainly - if I
allow myself definitely dive in
‘Lusco-Fusco’. And I can assure you
that the singing of t-h-e-s-e sirens is
balsamic, brilliant, bounden!
Dive to ascend..." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"This mysteriously crepuscular work
of Otacílio Melgaço is like a
Matryoshka doll; fascinating

correlations of proportions and a
perfect schema of the same
euphonious & imagetic essence."
(Pablo S. Paz; Argentinean
musicologist)

&

I - Twilight is the illumination of the
Earth's lower atmosphere when the
Sun itself is not directly visible
because it is below the horizon.
Twilight is produced by sunlight
scattering in the upper atmosphere,
illuminating the lower atmosphere so
that the surface of the Earth is
neither completely lit nor completely
dark. The word "twilight" is also used
to denote the periods of time when
this illumination occurs.

The further the Sun is below the

horizon, the dimmer the twilight (other things such as atmospheric conditions being equal). When the Sun reaches 18 degrees below the horizon, the twilight's brightness is nearly zero, and evening twilight becomes nighttime. When the Sun again reaches 18 degrees below the horizon, nighttime becomes morning twilight. Owing to its distinctive quality, primarily the absence of shadows and the appearance of objects silhouetted against the bright sky, twilight has long been popular with photographers, who refer to it as 'sweet light', and painters, who refer to it as the blue hour, after the French expression *l'heure bleue*.

Twilight should not be confused with auroras, which can have a similar appearance in the night sky

at high latitudes.

By analogy with evening twilight, the word "twilight" is also sometimes used metaphorically, to imply that something is losing strength and approaching its end. For example, a very old man may be said to be in the twilight of his life. The collateral adjective for twilight is crepuscular; it is most frequently encountered when applied to certain insects, fishes and mammals that are most active during that time;

II - The twilight is so dangerous for drivers because it can cause a momentary blindness;

III - Jacques-Yves Cousteau AC (commonly known in English as Jacques Cousteau; 1910 – 1997) was

a French naval officer, explorer,
conservationist, filmmaker,
innovator, scientist, photographer,
author and researcher who studied
the sea and all forms of life in water.
He co-developed the Aqua-Lung,
pioneered marine conservation and
was a member of the
Académie française;

IV - Cocteau Twins were a Scottish
rock band active from 1979 to 1997,
known for innovative instrumentation
and atmospheric, non-lyrical vocals.
The original members were

Elizabeth
Fraser (vocals),
Robin Guthrie (guitar, drum machine)
and Will Heggie (bass guitar), who

was replaced by multi-instrumentalist Simon Raymonde early in the band's career.

While the entire band earned much critical praise, Elizabeth Fraser's distinctive soprano vocals received the most attention. At times barely decipherable, Fraser seemed to veer into glossolalia and mouth music.

"X"

O t a c í l i o
M e l g a ç o
&
C a d a v r e X q u i s
E n s e m b l e

[duration 60:42] all rights reserved

Official Site

otaciliomelgaco.wix.com/cadavrexquisensemble

(in Portuguese) &

Facebook page

www.facebook.com/cadavreexquisensemble

+

"~ The thing to judge in any jazz artist is, does the man project and does he have ideas.~ (Miles Davis)

The three Suites that sequenced the first phonographic album belonging to the Otacílio Melgaço Jazz Ensemble (CadravreXquis) are exciting and cryptic sound treasures! The members and the formation may vary. The prism is kaleidoscopic. O.M.

is a sui generis artist, is fact.
However or precisely because of it,
two of its most significant
predicates: 'projection'
and 'ideas'.

In 'X', we're witnessing a
consecrated combination (piano,
double bass and drums) ...

[>> plus some fragments of previous
works as the last movement of the
'Akhenaton Symphony'
melgacootacilio.bandcamp.com/album/akhenaton-symphony-otac-lío-melga-o-duration-36-18
or sitar fragrances coming from 'Ok
Ragas Por La Komenco De Tempo'
melgacootacilio.bandcamp.com/album/ok-ragas-por-la-komenco-de-tempo-otac-lío-melga-o-duración-50-25 <<]

... expanding the Melgacian rhizomes
(with its tentacles in the 21st-Century
Classical Music) towards the
magnetic jazzistic universe.

Again there's the primacy of
intriguing timbristic experiments
(sometimes sounding vintage,
sometimes 'futuristically' - between
this and that: nothing, ladies and
gentlemen, more presentified) and, in
synchronicity, the compositional
complexion perpetuates an
astonishing geometry. As once said
the British mathematician Arthur
Cayley: 'Projective geometry is all
geometry.' This also seems to be an
idea belonging to O.M. here; prism
that, the second time in my review,
proves - heterodoxly - the epigraph
which has **Miles Davis** as a
source.

If contemporary jazz has a compass rose (noting the radical nature of the etymology of the term 'contemporary' - including dialects, I highlight, derived from the avant-garde serious niche); ... a north worthy of deep curiosity and interest on our part, surely (and this is the c-r-u-X of the matter) it goes through here." (Pablo S. Paz; Argentinean musicologist)

"In mathematics, 'x' is commonly used as the name for an independent variable or unknown value. The modern tradition of using 'x' to represent an unknown was started by René Descartes in *La Géométrie* (1637).

It may also be used to signify the multiplication operation when a more

appropriate glyph is unavailable. In mathematical typesetting, 'x' meaning an algebraic variable is normally in italic type (*x*), partly to avoid confusion with the multiplication symbol. In fonts containing both 'x' (the letter) and '×' (the multiplication sign), the two glyphs are dissimilar.

More:

Abbreviation for 'between' in the context of historical dating; e.g., '1483 x 1485.';

As a result of its use in algebra, X is often used to represent unknowns in other circumstances (e.g. Person X, Place X, etc.);

In the Cartesian coordinate system x
is used to refer to
the horizontal axis;

X-rays are so called because their
discoverer did not know
what they were;

X has been used as a namesake for a
generation of humans: Generation X,
commonly abbreviated to Gen X. It is
the generation born after the baby
boom ended, ranging from 1961 to
1981;

An X-shaped mark has traditionally
been used by the illiterate in lieu of a
signature, and is also used to
indicate a signature line on forms;

X is commonly used as a generic

mark (selecting an item on a form, indicating a location on a map, etc.);

The common custom of placing Xs on envelopes, notes and at the bottom of letters to mean kisses dates back to the Middle Ages, when a Christian cross was drawn on documents or letters to mean sincerity, faith, and honesty;

Usually in art or fashion, the use of X indicates a collaboration with two or more artists. The application extends to any other kinds of collaboration outside the art world. Originally started in Japan;

In cartoons, a dead character's eyes are often drawn as Xs;

In mapping by the standards of the

USGS, an x-type mark is used to denote the point referred to by an elevation marking on topographical maps;

Maps leading to hidden treasure often denote the treasure with an X. The expression 'X marks the spot' is related to these treasure maps;

X, and its Greek counterpart Chi, play roles in the Kingdom Hearts series. X is used in the names of the members of Organization XIII to change it around into an anagram. For example, Ansem with a X turns into Xemnas and Sora turns into Roxas, whereas Chi is used in the name of the ultimate weapon, the X-Blade, pronounced Chi-Blade. The series primary antagonist, Xehanort, whose name is also an anagram for No

Heart or Another, even provides a quick explanation in the prequel Kingdom Hearts: Birth by Sleep;

The Man from Planet X, 1951 American science-fiction movie;

X: The Unknown, 1956 British science-fiction movie;

X: The Man with the X-ray Eyes, 1963 American science-fiction movie;

Malcolm X, 1992 American biopic of Malcolm X;

The X-Files, 1993-2002 American science-fiction television series;

Song X is a collaborative studio album by American jazz recording artists Ornette Coleman and

Pat Metheny.

(...)

CadavreXquis. A new 'X' to be added. And maybe, in fascinating sonic complexity, bring us a bit of each of the above meanings." (Caio Campbell; Anglo-Brazilian semiotologist and musician)

&

I - Exquisite corpse, also known as exquisite cadaver (from the original French term cadavre exquis) or rotating corpse, is a method by which a collection of words or images is collectively assembled.

Each collaborator adds to a composition in sequence, either by following a rule (e.g. "The adjective

noun adverb verb the adjective noun", as in "The green duck sweetly sang the dreadful dirge") or by being allowed to see only the end of what the previous person contributed.

The technique was invented by surrealists and is similar to an old parlour game called Consequences in which players write in turn on a sheet of paper, fold it to conceal part of the writing, and then pass it to the next player for a further contribution.

Surrealism

principal founder André Breton reported that it started in fun, but became playful and eventually enriching. Breton said the diversion started about 1925, but Pierre

Reverdy wrote that it started much earlier, at least before 1918.

In a variant now known as picture consequences, instead of sentences, portions of a person were drawn.

Later the game was adapted to drawing and collage, producing a result similar to children's books in which the pages were cut into thirds, the top third pages showing the head of a person or animal, the middle third the torso, and the bottom third the legs, with children having the ability to "mix and match" by turning pages. The game has also been played with the usual orientation of foldings and four or fewer people, and there have been examples with the game played with only two people and the paper being

folded widthwise and breadthwise,
resulting in quarters. It has been
played by mailing a drawing or
collage—in progressive stages of
completion—to the players, and this
variation is known as "Exquisite
Corpse by airmail", apparently
regardless of whether the game
fares by airmail or not.

The name is derived from a phrase
that resulted when Surrealists first
played the game, "Le cadavre exquis
boira le vin nouveau." ("The exquisite
corpse shall drink the new wine.")

André Breton writes that the game
developed at the residence of friends
in an old house at 54 rue du Château
(no longer existing). In the beginning
were Yves Tanguy, Marcel Duchamp,
Jacques Prévert, Benjamin Péret,
Pierre Reverdy, and André Breton.

Other participants probably included
Max Morise, Joan Miró, Man Ray,
Simone Collinet, Tristan Tzara,
Georges Hugnet, René Char, Paul,
and Nusch Éluard.

Henry Miller often partook of the
game to pass time in French cafés
during the 1930s;

II - A suite, in music, is an ordered
set of instrumental or
orchestral/concert band pieces. It
originated in the late 14th century as
a pairing of dance tunes and grew in
scope to comprise up to five dances,
sometimes with a prelude,
by the early 1600s. The separate
movements were often thematically
and tonally linked.

In the Baroque era the suite was an

important musical form, also known as Suite de danses, Ordre (the term favored by François Couperin), Partita or Ouverture (after the theatrical "overture" which often included a series of dances) as with the orchestral suites of J.S. Bach.

During the 18th century the suite fell out of favour as a cyclical form, giving way to the symphony, sonata and concerto. It was revived in the later 19th century, but in a different form, often presenting extracts from a ballet (Nutcracker Suite), the incidental music to a play (L'Arlésienne Suites), opera, film (Lieutenant Kije Suite) or video game (Motoaki Takenouchi's 1994 suite to the Shining series), or entirely original movements (Holberg Suite, The Planets).

Golden Ratio

[duration 01:16:31] all rights reserved

+

"Welcome to the splendiferous
Melgacian Sectio Divina!"
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

"De Divina Proportione; a musical
work full of gee-whiz
proportionalities, seductive apexes,
absorbing mathematical
abstractions, ... , Vitruvian sonorities.

>>

References and Curiosities - Track
by Track:

01 - In mathematics, two quantities
are in the golden ratio if their ratio is

the same as the ratio of their sum to the larger of the two quantities. The Greek letter phi represents the golden ratio. Its value is 1.6180339887... I suppose 1 is the album itself (one disc: the uterus, the continent); 6 is the number of tracks (the content) and the title of the first - complements phi fractionation.

The approach that the composer gives us from the strings is still sovereign, ravishingly tearing, indescribable!

02 - Athena, often given the epithet Pallas, is the goddess of wisdom, courage, inspiration, civilization, law and justice, strategic war, mathematics, strength, strategy, the arts, crafts, and skill in ancient Greek religion and mythology. Minerva is

the Roman goddess identified with Athena. Athena is portrayed as a shrewd companion of heroes and is the patron goddess of heroic endeavour. She is the virgin patroness of Athens. The Athenians founded the Parthenon on the Acropolis of her namesake city, Athens (Athena Parthenos), in her honour.

More recently, is an acronym (Advanced Test High Energy Asset). Perhaps Melgaço compares the Zawinul notes with sound lasers!

Josef Erich 'Joe' Zawinul (1932 – 2007) was an Austrian jazz keyboardist and composer. First coming to prominence with saxophonist Cannonball Adderley, Zawinul went on to play with

trumpeter Miles Davis, and to become one of the creators of jazz fusion, an innovative musical genre that combined jazz with elements of rock and world music. Later, Zawinul co-founded the groups Weather Report and the world fusion music-oriented Zawinul Syndicate. Additionally, he made pioneering use of electric piano and synthesizers.

In my opinion, endures for all the track, a similar ‘cosmic’ atmosphere to the Weatherreportian music ‘Mysterious Traveller’ in its most outer, sidereal feature;

03 - Leonardo Bonacci (1170 – 1250) - known as Fibonacci - was an Italian mathematician, considered to be ‘the most talented Western mathematician of the Middle Ages.’

Fibonacci introduced to Europe the Hindu–Arabic numeral system primarily through his composition in 1202 of *Liber Abaci* (Book of Calculation). He also introduced to Europe the sequence of Fibonacci numbers (discovered earlier in India but not previously known in Europe), which he used as an example in *Liber Abaci*. Fibonacci mentioned the numerical series now named after him in his *Liber Abaci*; the ratio of sequential elements of the Fibonacci sequence approaches the golden ratio asymptotically. In the plastically perfect Melgacian album cover is the Fibonacci spiral: an approximation of the golden spiral created by drawing circular arcs connecting the opposite corners of squares in the Fibonacci tiling; this one uses squares of sizes 1, 1, 2, 3, 5,

8, 13, 21, and 34.

Through concrete records, there are references to the railway universe - in the past, so typical of the natural Brazilian State of Otacílio (Minas Gerais).

Undoubtedly a resonant surrounding odyssey; another mesmerizing sonic colossus, and here an auspicious metaphor: to all that does not fit in a restricted 'one hundred and forty characters world';

04 - De Divina Proportione, a three-volume work by Luca Pacioli, was published in 1509. Pacioli, a Franciscan friar, was known mostly as a mathematician, but he was also trained and keenly interested in art. De Divina Proportione explored the

mathematics of the golden ratio. Though it is often said that Pacioli advocated the golden ratio's application to yield pleasing, harmonious proportions, Livio points out that the interpretation has been traced to an error in 1799, and that Pacioli actually advocated the Vitruvian system of rational proportions. Pacioli also saw Catholic religious significance in the ratio, which led to his work's title. *De Divina Proportione* contains illustrations of regular solids by Leonardo da Vinci, Pacioli's longtime friend and collaborator. Leonardo da Vinci's illustrations of polyhedra in *De divina proportione* (On the Divine Proportion) and his views that some bodily proportions exhibit the golden ratio have led some scholars to speculate that he

incorporated the golden ratio in his paintings. But the suggestion that his Mona Lisa, for example, employs golden ratio proportions, is not supported by anything in Leonardo's own writings. Similarly, although the Vitruvian Man is often shown in connection with the golden ratio, the proportions of the figure do not actually match it, and the text only mentions whole number ratios.

Bel canto: can we hear (libidinous?)
howling wolves throughout this
Piece?

(In recognition of the creative and
meticulous and intriguing mind of
Melgaço, a howl also appears but
only once on the second track)

I draw attention to the harmonic

complexity and intricate pianistic
rhythmicity;

05 - Using a bit of virtual tentacles:

05.1 >

[www.youtube.com/watch?v=2pbEar
wdusc](http://www.youtube.com/watch?v=2pbEarwdusc)

05.2 >

[www.youtube.com/watch?v=dMCSVSh
xxVE8](http://www.youtube.com/watch?v=dMCSVShxxVE8)

Based on this Bachian version of
Otacílio Melgaço (‘Prelude and Fugue
No.1 in C major’ that he enigmatically
reverses), I never heard anything so
touching! How should I say?, I never
heard anything in so perceptible and
delicate ‘superhuman’ rise;

06 - A Chaconne is a type of musical

composition popular in the baroque era when it was much used as a vehicle for variation on a repeated short harmonic progression, often involving a fairly short repetitive bass-line (ground bass) which offered a compositional outline for variation, decoration, figuration and melodic invention. In this it closely resembles the passacaglia. The ground bass, if there is one, may typically descend stepwise from the tonic to the dominant pitch of the scale; the harmonies given to the upper parts may emphasize the circle of fifths or a derivative pattern thereof.

The Shinkansen (new trunk line) is a network of high-speed railway lines in Japan. Again we're faced with the perspective used in the third track

but from another viewpoint.
Interesting to think about this
analogy of time and space.

Subtly, it seems to me that O.M.,
multicultural and elegiac, suggests
the bass-line (which is a chaconne!)
of ‘Dazed and Confused’ - seminal
song of the English hard rock band
Led Zeppelin.

‘新幹線 シャコンヌ’ seems a
composition that performs a
fascinating eclipse between East and
West. The coda sounds remarkably
ritualistic. The golden final cut.

<<

The golden ratio was known to the
ancient Greeks, who ascribed to it
mystical and religious meaning and

called it the divine proportion.
The golden ratio has captured the
popular imagination and under the
scrutiny of scholars it can be
misunderstood. One more dichotomy
typical of human idiosyncrasies.

None of that matters here. The work
of Melgaço is above these Manichean
angles.

In ‘The Divine Proportion: A Study in
Mathematical Beauty’ by H.E.
Huntley, we can read that the
description of this proportion as
Golden or Divine is fitting perhaps
because it is seen by many to open
the door to a deeper understanding
of beauty and spirituality in life.
That’s an incredible role for one
number to play, but then again this
one number has played an incredible

role in human history and the universe at large. Stripped of gnostic naïvity, open to (widely revealed and achieved through Art!) the potentialities of Humanism (including the longing for transcendence) - I believe these beautifully mathematical words above are earning effects after listening the phenomenal Melgacian Golden Ratio."
(Pablo S. Paz; Argentinean musicologist)



I - The golden ratio also is called the golden mean or golden section (Latin: *sectio aurea*). Other names include extreme and mean ratio, medial section, divine proportion, divine section (Latin: *sectio divina*), golden proportion, golden cut, and

golden number.

Some twentieth-century artists and architects, including Le Corbusier and Dalí, have proportioned their works to approximate the golden ratio—especially in the form of the golden rectangle, in which the ratio of the longer side to the shorter is the golden ratio—believing this proportion to be aesthetically pleasing.

Mathematicians since Euclid have studied the properties of the golden ratio, including its appearance in the dimensions of a regular pentagon and in a golden rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio. The golden ratio has also been used to analyze the proportions of natural

objects as well as man-made systems such as financial markets, in some cases based on dubious fits to data;

II - The golden ratio has fascinated Western intellectuals of diverse interests for at least 2,400 years. According to Mario Livio:

"Some of the greatest mathematical minds of all ages, from Pythagoras and Euclid in ancient Greece, through the medieval Italian mathematician Leonardo of Pisa and the Renaissance astronomer Johannes Kepler, to present-day scientific figures such as Oxford physicist Roger Penrose, have spent endless hours over this simple ratio and its properties. But the fascination with the Golden Ratio is not confined just

to mathematicians. Biologists, artists, musicians, historians, architects, psychologists, and even mystics have pondered and debated the basis of its ubiquity and appeal. In fact, it is probably fair to say that the Golden Ratio has inspired thinkers of all disciplines like no other number in the history of mathematics."

Ancient Greek mathematicians first studied what we now call the golden ratio because of its frequent appearance in geometry. The division of a line into "extreme and mean ratio" (the golden section) is important in the geometry of regular pentagrams and pentagons. Euclid's Elements (Greek: Στοιχεῖα) provides the first known written definition of what is now called the

golden ratio: "A straight line is said to have been cut in extreme and mean ratio when, as the whole line is to the greater segment, so is the greater to the lesser." Euclid explains a construction for cutting (sectioning) a line "in extreme and mean ratio", i.e., the golden ratio. Throughout the Elements, several propositions (theorems in modern terminology) and their proofs employ the golden ratio.

The golden ratio is explored in Luca Pacioli's book *De divina proportione* of 1509.

The first known approximation of the (inverse) golden ratio by a decimal fraction, stated as "about 0.6180340", was written in 1597 by Michael Maestlin of the University of

Tübingen in a letter to his former student Johannes Kepler.

Since the 20th century, the golden ratio has been represented by the Greek letter ϕ (phi, after Phidias, a sculptor who is said to have employed it) or less commonly by τ (tau, the first letter of the ancient Greek root $\tauομή$ —meaning cut);

III - Ernő Lendvai analyzes Béla Bartók's works as being based on two opposing systems, that of the golden ratio and the acoustic scale, though other music scholars reject that analysis. French composer Erik Satie used the golden ratio in several of his pieces, including *Sonneries de la Rose+Croix*. The golden ratio is also apparent in the organization of the sections in the **music** of

Debussy's *Reflets dans l'eau* (Reflections in Water), from *Images* (1st series, 1905), in which "the sequence of keys is marked out by the intervals 34, 21, 13 and 8, and the main climax sits at the phi position."

The musicologist Roy Howat has observed that the formal boundaries of *La Mer* correspond exactly to the golden section. Trezise finds the intrinsic evidence "remarkable," but cautions that no written or reported evidence suggests that Debussy consciously sought such proportions.

Pearl Drums positions the air vents on its Masters Premium models based on the golden ratio. The company claims that this arrangement improves bass response and has applied for

a patent on this innovation.

Though Heinz Bohlen proposed the non-octave-repeating 833 cents scale based on combination tones, the tuning features relations based on the golden ratio. As a musical interval the ratio 1.618... is 833.090... cents;

IV - Taking into account the thematic, also check:

melgacootacilio.bandcamp.com/album/spiral-otac-lio-melga-o-duration-30-13

Diegesis
Triptych

Piece-I-
Nêmesis

Piece-II-
Sursis

Piece-III-
Catársis

[duration 30:00] all rights reserved

+

"Ιθάκη

΄Σα βγεις στον πηγαιμό για
την Ιθάκη,
να εύχεται νάναι μακρύς ο
δρόμος,
γεμάτος περιπέτειες, γεμάτος
γνώσεις.
Τους Λαιστρυγόνας και
τους Κύκλωπας,
τον θυμωμένο Ποσειδώνα
μη φοβάσαι,
τέτοια στον δρόμο σου ποτέ
σου δεν θα βρείς,
αν μέν' η σκέψις σου
υψηλή, αν εκλεκτή
συγκίνησις το πνεύμα και το
σώμα σου αγγίζει.

Τους Λαιστρυγόνας και
τους Κύκλωπας,
τον άγριο Ποσειδώνα δεν
θα συναντήσεις,
αν δεν τους κουβανείς μες
στην ψυχή σου,
αν η ψυχή σου δεν τους
στήνει εμπρός σου.

Να εύχεσαι νάναι μακρύς ο
δρόμος.
Πολλά τα καλοκαιρινά
πρωϊά να είναι
που με τι ευχαρίστησι, με τι
χαρά
θα μπαίνεις σε λιμένας
πρωτοειδωμένους·
να σταματήσεις σ' εμπορεία
Φοινικικά,
και τες καλές πραγμάτειες ν'
αποκτήσεις,
σεντέφια και κοράλλια,

κεχριμπάρια κ' έβενους,
και ηδονικά μυρωδικά κάθε
λογής,
όσο μπορείς πιο άφθονα
ηδονικά μυρωδικά·
σε πόλεις Αιγυπτιακές
πολλές να πας,
να μάθεις και να μάθεις απ'
τους σπουδασμένους.

Πάντα στον νου σου νάχεις
την Ιθάκη.
Το φθάσιμον εκεί είν' ο
προορισμός σου.
Αλλά μη βιάζεις το ταξίδι
διόλου.
Καλλίτερα χρόνια πολλά να
διαρκέσει·
και γέρος πια ν' αράξεις στο
νησί,
πλούσιος με όσα κέρδισες
στον δρόμο,

μη προσδοκώντας πλούτη
να σε δώσει η Ιθάκη.

Η Ιθάκη σ' έδωσε το ωραίο
ταξίδι.
Χωρίς αυτήν δεν
θάβγαινες στον δρόμο.
Αλλο δεν έχει να σε δώσει
πια.

Κι αν πτωχική την βρεις, η
Ιθάκη δεν σε γέλασε.
Ετσι σοφός που έγινες, με
τόση πείρα,
ήδη θα το κατάλαβες η
Ιθάκες τι σημαίνουν.
(Καβάφης)

‘ When you set out on your journey
to Ithaca,
pray that the road is long,
full of adventure, full of knowledge.

The Lestrygonians and the Cyclops,
the angry Poseidon –
do not fear them:
You will never find such as these on
your path,
if your thoughts remain lofty, if a fine
emotion touches your spirit and
your body.
The Lestrygonians and the Cyclops,
the fierce Poseidon you will never
encounter,
if you do not carry them within
your soul,
if your soul does not set them up
before you.

Pray that the road is long.
That the summer mornings
are many, when,
with such pleasure, with such joy
you will enter ports seen for the first
time;

stop at Phoenician markets,
and purchase fine merchandise,
mother-of-pearl and coral,
amber and ebony,
and sensual perfumes of all kinds,
as many sensual perfumes
as you can;
visit many Egyptian cities,
to learn and learn from scholars.

Always keep Ithaca in your mind.
To arrive there is your ultimate goal.
But do not hurry the voyage at all.
It is better to let it last for
many years;
and to anchor at the island when
you are old,
rich with all you have gained
on the way,
not expecting that Ithaca will offer
you riches.
Ithaca has given you

the beautiful voyage.
Without her you would have never
set out on the road.
She has nothing more to give you.

And if you find her poor, Ithaca has
not deceived you.
Wise as you have become, with so
much experience,
you must already have understood
what Ithacas mean.' (Cavafy)

Mark McKenna, an associate
professor at the University of
Sydney, explains about a trip he
made taking off from the US to the
house of a certain Finnish composer:
>> 'Music is the least tangible of art
forms, which is perhaps one reason
why biographers strain to describe
it, all too often retreating behind
enigmatic descriptors like

'mysterious', 'mystical' or 'transcendent', and portraying the 'master' as God's messenger. The truth is that no matter how graceful and poignant, descriptions of music will always pale in comparison to the experience of listening to it. After all, the point of music is not to be described but to be experienced. It is what music can do to us that contains the most exciting potential for analysis: music to steel the guts of soldiers before they go into battle, music for making love, (...) , music for giving birth and music for dying.

Few other twentieth-century composers have been the subjects of so much myth-making as Sibelius. Inextricably linked with the struggle for Finnish independence and the cultural nationalism that blossomed

in the wake of the foundation of the Republic of Finland in 1917, his music is conventionally seen as the romantic-heroic representation of the Finnish landscape, an iron-forged homage both to nature and to nascent nation. Biographers describe his music as having ‘an almost mystic sense of identification with nature’, or, even more fancifully, ‘an elemental power that seems to have sprung fully grown from the glacial boulders, lakes and forests of the Finnish landscape’. Although Sibelius was an ardent supporter of Finnish independence (as the early symphonic poems *Finlandia* and *Kullervo* clearly indicate), he was more cosmopolitan than parochial, more the iconoclastic modernist than the late nineteenth-century bard of folk and nature. If anything, when

trying to understand Sibelius' music and his silence, nature tends to get in the way. Yet another veil is the manner in which his early biographers cultivated the aura that surrounds his name.

Almost 30,000 visitors each year make their way to Ainola, Sibelius' former home at Järvenpää, named for his wife, Aino. Sibelius remarked that 'in Ainola the silence speaks'.

Finland's 'national composer' lived from 1865 to 1957 and was, alongside Gustav Mahler, one of the 20th century's greatest symphonists. While Mahler's symphonies digressed and expanded in an effort to encompass the whole world, Sibelius' symphonies, which he described as 'confessions of faith', were compressed to the point of ultimate silence. 'Never write an

unnecessary note,' he proclaimed.

'Every note must live.' <<

Oftentimes I think there's much in common between some Melgaço compositions and important part of

Sibelius stylistic. I do not mean panoramas, but niches. 'Diegesis Triptych' is an example. If the Finn

was brilliant to sonically weave

musical landscapes, we can

say the same about the Brazilian.

About Otacílio Melgaço, paraphrasing the words of Mr. McKenna,

biographers will describe his music as having an almost mystical sense

of identification with his human

nature and supernature, or, even

more fanciful, an elemental power

that seems to have sprung fully

grown from the hinterland

stones/touchstones (moonstones?),

post-narcissistic lakes and dark

forests of his inner landscapes - not too much belonging to the material world 'of mortals'. He's cosmopolitan, iconoclastic simultaneously an intemporal bard.

O.M.: audible silence and reverberating aura. In his compositions, clearly the silence speaks. The aura translates. At the same time, creations digressed/expanded in an effort to encompass the whole world and confessions of (classic) faith - compressed to the point of highest 'sonic poetry'. Hear the echo: Never write an unnecessary note, every necessary note must live.

'Music is, for me, like a beautiful mosaic which God has put together. He takes all the pieces in his hand, throws them into the world, and we have to recreate the picture from

the pieces.' Decoding all figurative extent of such Sibelius quote, the Melgacian Triptych is the proof more expansive and beautiful that."

(Pablo S. Paz; Argentinean musicologist)

"A Triptych - from the Greek adjective **τρίπτυχον** ('three-fold'), from **tri**, i.e., 'three' and **ptyssō**, i.e., 'to fold' or **ptyx**, i.e., 'fold' - is a work of art (usually a panel painting) that is divided into three sections, or three carved panels that are hinged together and can be folded shut or displayed open.

The Triptych form arises from early Christian art, and was a popular standard format for altar paintings from the Middle Ages onwards. Its geographical range was from the

eastern Byzantine churches to the Celtic churches in the west. Renaissance painters such as Hans Memling and Hieronymus Bosch used the form. Sculptors also used it. Triptych forms also allow ease of transport.

From the Gothic period onward, both in Europe and elsewhere, altarpieces in churches and cathedrals were often in triptych form. One such cathedral with an altarpiece triptych is Llandaff Cathedral. The Cathedral of Our Lady in Antwerp, Belgium, contains two examples by Rubens, and Notre Dame de Paris is another example of the use of triptych in architecture. One can also see the form echoed by the structure of many ecclesiastical stained glass windows. Although strongly identified

as an altarpiece form, triptychs outside that context have been created, some of the best-known examples being works by Hieronymus Bosch, Max Beckmann, and Francis Bacon.

One of Melgacian innovations is to bring to the musical universe the proposal of a Triptych. Being a more common expression to the visual arts, implement it sonically deserves our attention and admiration.

I suggest you all a thorough reading of the meanings of each title adopted by the composer. Diegesis = Nêmesis (Nemesis) + Sursis + Catársis (Catharsis). Are all attached to three respective reviews (below). I wish that each of the listeners must find the own interpretation to the names elected by Melgaço in its magmatic

and also metaphorical senses. So when we absorb a work of art of great stature, each of us will really find, certainly under a non-transferable and intimate condition, a rhizome tacking connotations that will be relevant, appropriate and revealing. At least, there are two aspects that I would notably highlight: the philosophical

and **mystical.**

We're facing one hour and thirty minutes - three Pieces lasting half an hour (unlike the tradition that the middle panel - here, a composition - is typically the largest and is flanked by two small works related) - which serves as the uterus to an unique contemporary artistic experience. 'Art is not what you see, but what you make others see.' (Degas)

Otacílio Melgaço is always reteaching us to hear as if for the first time and especially to listen more and better."

(Caio Campbell; Anglo-Brazilian semilogist and musician)

8

I - Nemesis, (νέμεσις) in Greek, is a philosophical term first created by Aristotle in his Nichomachean Ethics.

The term means one who feels pain caused by others' undeserved success. It is part of a trio of terms,

with epikhairekakia

(ἐπιχαιρεκακία) meaning one who takes pleasure in others' pain,

similar to Schadenfreude, and

phthonos (φθόνος) meaning one who feels pain caused by any

pleasure, deserved or not, similar to envy.

It is the opposite of pity, as pity is
pain at undeserved misfortune;

II - In ancient Greek religion,
Nemesis, also called
Rhamnusia/Rhamnusia ("the
goddess of Rhamnous") at her
sanctuary at Rhamnous, north of
Marathon, was the spirit of divine
retribution against those who
succumb to hubris (arrogance
before the gods). Another name was
Adrasteia, meaning "the
inescapable." The Greeks personified
vengeful fate as a remorseless
goddess: the goddess of revenge;

III - The word Nemesis originally
meant the distributor of fortune,
neither good nor bad, simply in due
proportion to each according to what
was deserved;

IV - Diegesis is a style of fiction storytelling that presents an interior view of a world in which:

- 1.details about the world itself and the experiences of its characters are revealed explicitly through narrative
- 2.the story is told or recounted, as opposed to shown or enacted.

In diegesis the narrator tells the story. The narrator presents the actions (and sometimes thoughts) of the characters to the readers or audience;

V - Diegesis (Greek διήγησις "narration") and mimesis (Greek μίμησις "imitation") have been contrasted since Plato's and Aristotle's times. Mimesis shows rather than tells, by means of action that is enacted. Diegesis is the telling

of the story by a narrator. The narrator may speak as a particular character or may be the invisible narrator or even the all-knowing narrator who speaks from "outside" in the form of commenting on the action or the characters.

In Book III of his *Republic* (c. 373 BC), Plato examines the "style" of "poetry" (the term includes comedy, tragedy, epic and lyric poetry): All types narrate events, he argues, but by differing means. He distinguishes between narration or report (diegesis) and imitation or representation (mimesis). Tragedy and comedy, he goes on to explain, are wholly imitative types; the dithyramb is wholly narrative; and their combination is found in epic poetry. When reporting or narrating,

"the poet is speaking in his own person; he never leads us to suppose that he is any one else"; when imitating, the poet produces an "assimilation of himself to another, either by the use of voice or gesture". In dramatic texts, the poet never speaks directly; in narrative texts, the poet speaks as him or herself.

In his *Poetics*, the ancient Greek philosopher Aristotle argues that kinds of "poetry" (the term includes drama, flute music, and lyre music for Aristotle) may be differentiated in three ways: according to their medium, according to their objects, and according to their mode or "manner" (section I); "For the medium being the same, and the objects the same, the poet may

imitate by narration — in which case he can either take another personality as Homer does, or speak in his own person, unchanged — or he may present all his characters as living and moving before us" (section III).

+

I - A suspended sentence (Sursis) is a legal term for a judge's delaying of a defendant's serving of a sentence after they have been found guilty, in order to allow the defendant to perform a period of probation. If the defendant does not break the law during that period, and fulfills the particular conditions of the probation, the judge usually dismisses the sentence;

+

I - Catharsis (from the Greek κάθαρσις katharsis meaning

"purification" or "cleansing") is the purification and purgation of emotions—especially pity and fear—through art or any extreme change in emotion that results in renewal and restoration. It is a metaphor originally used by Aristotle in the *Poetics*, comparing the effects of tragedy on the mind of spectator to the effect of a cathartic on the body;

II - **Catharsis** is a term in dramatic art that describes the effect of tragedy (or comedy and quite possibly other artistic forms) principally on the audience (although some have speculated on characters in the drama as well). Nowhere does Aristotle explain the meaning of "catharsis" as he is using that term in the definition of tragedy in the *Poetics* (1449b21-28). G.F. Else

argues that traditional, widely held interpretations of catharsis as "purification" or "purgation" have no basis in the text of the Poetics, but are derived from the use of catharsis in other Aristotelian and non-Aristotelian contexts. For this reason, a number of diverse interpretations of the meaning of this term have arisen. The term is often discussed along with Aristotle's concept of anagnorisis.

D.W. Lucas, in an authoritative edition of the Poetics, comprehensively covers the various nuances inherent in the meaning of the term in an Appendix devoted to "Pity, Fear, and Katharsis". Lucas recognizes the possibility of catharsis bearing some aspect of the meaning of "purification, purgation, and

'intellectual clarification'" although his discussion of these terms is not always, or perhaps often, in the precise form with which other influential scholars have treated them. Lucas himself does not accept any one of these interpretations as his own but adopts a rather different one based on "the Greek doctrine of Humours" which has not received wide subsequent acceptance.

Purgation and purification, used in previous centuries, as the common interpretations of catharsis are still in wide use today. More recently, in the twentieth century, the

interpretation of **catharsis** as "intellectual clarification" has arisen as a rival to the older views in describing the effect of catharsis on members of the audience;

III - In his works prior to *Poetics*, Aristotle had used the term *catharsis* purely in its medical sense (usually referring to the evacuation of the *katamenia*—the menstrual fluid or other reproductive material). Here, however, he employs it as a medical metaphor. F. L. Lucas maintains, therefore, that purification and cleansing are not proper translations for *catharsis*; that it should rather be rendered as *purgation*. "It is the human soul that is purged of its excessive passions." Gerald F. Else made the following argument against the "purgation" theory: "It presupposes that we come to the tragic drama (unconsciously, if you will) as patients to be cured, relieved, restored to psychic health. But there is not a word to support this in the

"Poetics", not a hint that the end of drama is to cure or alleviate pathological states. On the contrary it is evident in every line of the work that Aristotle is presupposing "normal" auditors, normal states of mind and feeling, normal emotional and aesthetic experience."

Lessing sidesteps the medical attribution. He translates catharsis as a purification, an experience that brings pity and fear into their proper balance: "In real life," he explained, "men are sometimes too much addicted to pity or fear, sometimes too little; tragedy brings them back to a virtuous and happy mean." Tragedy is then a corrective; through watching tragedy, the audience learns how to feel these emotions at proper levels;

IV - In the twentieth century a paradigm shift took place in the interpretation of catharsis with a number of scholars contributing to the argument in support of the intellectual clarification concept. The following works can be usefully consulted in this regard: L. Golden, "Aristotle on Tragic and Comic Mimesis," Atlanta, 1992, S. Halliwell, "Aristotle's Poetics," London, 1986, D. Keesey, "On Some Recent Interpretations of Catharsis, "The Classical World", (1979) 72.4, 193-205. The

clarification

theory of catharsis would be fully consistent, as other interpretations are not, with Aristotle's argument in chapter 4 of the Poetics (1448b4-17)

that the essential pleasure of mimesis is the intellectual pleasure of "learning and inference".

It is generally understood that Aristotle's theory of mimesis and catharsis are responses to Plato's negative view of artistic mimesis on an audience. Plato argued that the most common forms of artistic mimesis were designed to evoke from an audience powerful emotions such as pity, fear, and ridicule which override the rational control that defines the highest level of our humanity and lead us to wallow unacceptably in orgies of emotion and passion. Aristotle's concept of catharsis, in all of the major senses attributed to it, contradicts Plato's view by providing a mechanism that generates the rational control of

irrational emotions. All of the commonly held interpretations of catharsis, purgation, purification, and clarification are considered by most scholars to represent a homeopathic process in which pity and fear accomplish the catharsis of emotions like themselves. For an alternate view of catharsis as an allopathic process in which pity and fear produce a catharsis of emotions unlike pity and fear, see E. Belfiore, "Tragic Pleasures: Aristotle on Plot and Emotion." Princeton, 1992, 260 ff.;

V - Below is an analysis by the distinguished British scholar E.R. Dodds directed at the character of Oedipus in the paradigmatic Aristotelian tragedy, Oedipus Rex, which incorporates all three of the

aforementioned interpretations of
catharsis: purgation, purification,
intellectual clarification:
"...what fascinates us is the
spectacle of a man freely choosing,
from the highest motives a series of
actions which lead to his own ruin.
Oedipus might have left the plague to
take its course; but pity for the
sufferings of his people compelled
him to consult Delphi. When Apollo's
word came back, he might still have
left the murder of Laius
uninvestigated; but piety and justice
required him to act. He need not
have forced the truth from the
reluctant Theban herdsman; but
because he cannot rest content with
a lie, he must tear away the last veil
from the illusion in which he has lived
so long. Teiresias, Jocasta, the
herdsman, each in turn tries to stop

him, but in vain; he must read the last riddle, the riddle of his own life. The immediate cause of Oedipus' ruin is not "fate or "the gods"—no oracle said that he must discover the truth—and still less does it lie in his own weakness; what causes his ruin is his own strength and courage, his loyalty to Thebes, and his loyalty to the truth." (E.R. Dodds, "On Misunderstanding the Oedipus Rex," "Greece and Rome 13 ((1966) p.43.");

VI - There have been, for political or aesthetic reasons, deliberate attempts made to subvert the effect of catharsis in theatre. For example, Bertolt Brecht viewed catharsis as a pap (pabulum) for the bourgeois theatre audience, and designed dramas which left significant emotions unresolved, intending to

force social action upon the audience. Brecht reasoned that the absence of a cathartic resolution would require the audience to take political action in the real world, in order to fill the emotional gap they had experienced vicariously. This technique can be seen as early as his agit-prop play *The Measures Taken*;

VII - Catharsis before the sixth-century rise of tragedy is, for the Western World, essentially a historical footnote to the Aristotelian conception. The practice of purification had not yet appeared in Homer, as later Greek commentators noted: the *Aithiopis*, an **epic** set in the Trojan War cycle, narrates the purification of Achilles after his murder of Thersites. Catharsis

describes the result of measures taken to cleanse away blood-guilt—"blood is purified through blood" (Burkert 1992:56), a process in the development of Hellenistic culture in which the oracle of Delphi took a prominent role. The classic example—Orestes—belongs to tragedy, but the procedure given by Aeschylus is ancient: the blood of a sacrificed piglet is allowed to wash over the blood-polluted man, and running water washes away the blood. The identical ritual is represented, Burkert informs us (1992:57), on a krater found at Canicattini, wherein it is shown being employed to cure the daughters of Proetus from their madness, caused by some ritual transgression. To the question of whether the ritual obtains atonement for the subject, or

just healing, Burkert answers: "To raise the question is to see the irrelevance of this distinction" (1992:57);

VIII - In psychology, the term was first employed by Sigmund Freud's colleague Josef Breuer (1842–1925), who developed a "cathartic" treatment using hypnosis for persons suffering from hysterical symptoms. While under hypnosis, Breuer's patients were able to recall traumatic experiences, and through the process of expressing the original emotions that had been repressed and forgotten, they were relieved of their symptoms. Catharsis was also central to Freud's concept of psychoanalysis, but he replaced hypnosis with free association.

The term catharsis has also been adopted by modern psychotherapy, particularly Freudian psychoanalysis, to describe the act of expressing, or more accurately, experiencing the deep emotions often associated with events in the individual's past which had originally been repressed or ignored, and had never been adequately addressed or experienced.

There has been much debate about the use of catharsis in the reduction of anger. Some scholars believe that "blowing off steam" may reduce physiological stress in the short term, but this reduction may act as a reward mechanism, reinforcing the behavior and promoting future outbursts. However, other studies have suggested that using violent

media may decrease hostility under periods of stress. Legal scholars have linked "catharsis" to "closure" (an individual's desire for a firm answer to a question and an aversion toward ambiguity) and "satisfaction" which can be applied to affective strategies as diverse as retribution, on one hand, and forgiveness on the other. Interestingly, there's no "one size fits all" definition of "catharsis", and this doesn't allow a clear definition of its use in therapeutical terms.

Live
From
The
Red
Carpet

[duration 50:11] all rights reserved

+

"The first Melgaço entirely live! Undoubtedly one of the most well articulated and remarkably insightful titles for a phonograph disc recorded live. The album cover is very suggestive and allows multiple connotations, from 'fierce criticism to showbiz', passing by 'glamorous irony' until 'the more alive scarlet Dionysism'. Deciphering the basic information provided by the artist for us, reviewers: we're facing sonic flashes that occurred in various locations. Usually European. And at different times. Sound interventions engendered by Otacílio; an approximate decoding would be through the concept of modern

Soirees or post modern or, more likely, timeless. Guests are elected (applicants are accepted) in a very selective way, signing a legal term: never reveal where is the niche in which the event occurred and what happened there. Musicians, writers, sculptors, poets, painters, choreographers, filmmakers, designers ... are some of the profiles to be embraced. Also scientists, architects, philosophers, anthropologists, philologists, semioticians, ethnographers etc. Private celebrations; multi-aesthetic transmediatic Ceremonials; before an audience numerically not absurdly restricted not immeasurably fermented; in mid-sized areas; far from big cities just like small castles, for example. There's the assumption that all use masks like a kind of

extemporaneous Venetian Carnival. It would be a Kubrickian inspiration? In the case of Olympian 'Live From The Red Carpet', better keep eyes wide shut and very open ears." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"All cosmopolitan tracks are original - despite some rousing self-incidentalities. Planetary citizen, Otacílio Melgaço revealed that 'They're compact compositions, mezzo pure pataphysics mezzo bright bizarreness mezzo acid asceticism mezzo exoskeletal exoticism...'. Witnessing the content peacefully incendiary or frantically lit from each of the six Pieces, there are no arguments to contradict him.

I have admiration for O.M. even at a

higher level because he intertwines elements of various musical crops with wit and attractiveness. Melgaço does not remain reclusive and isolationist in an academic language - an actual academicism (and, being quite honest, this occurs for decades) often tediously 'hermetic' (avoiding, sarcastically, another term: 'pressurized') and, already routinely, stagnant. On the other hand, Otacílio does not get lost in a proselytism that diffuses dubious mergers - as many currently.

He creates classical music and of great stature (in my opinion, among the most relevant and compelling worldwide); also moves towards a sharp Opening (prospecting diverse ethnicities, free jazz, eM, avant-folk, experimental rock etc) whenever he

so desires. Moves through any area with ease, being always expansive and challenger. In addition, uses all the possible range of instruments - without becoming imprisoned by conventions. And more, between endless valuable aspects, is the extraordinary vocation, the particular gift he has to be arranger as well as sound designer-and-engineer. The treatment of recordings, ie, profound mutations, undergoing metamorphoses related to timbre, tempo, adjustment etc.; each subsequent interference amplifies the notion of creation to all stages of the daedal process. O.M. raises the composition perspective to one of the most indelible paroxysms that may we suppose! After all, he's part of a rare Coterie of Originators that represents the

best translation of what is and should be the Contemporaneity. More than that, when we hear all the Melgacian Work, we have enough evidence to note the following factor: there are artists that go beyond any temporal border (or stylistic detention) and so lie, idiosyncratically, above it. ‘Live From The Red Carpet’ is a vivid proof of that." (Pablo S. Paz; Argentinean musicologist)



I - "Bonzo" is a "Bhikkhu" (Pāli, Sanskrit: भिक्षु bhikṣu). "Bhikkhu" is an ordained Buddhist monk. The lives of bhikkhus are governed by a set of rules called the prātimokṣa or pātimokkha. Their lifestyle is shaped to support their spiritual practice: to

live a simple and meditative life and attain nirvana. "Bonzo" is also a self-immolation, a ritualistic suicide practice, often used to refer to suicide by fire;

II - "Das Fliegenpapier" ("The Flypaper"). Based in a Robert Musil's short story;

III - Pierre Edouard Leopold Verger, alias Fatumbi or Fátúmbí (1902, in Paris, France – 1996, in Salvador, Brazil) was a photographer, self-taught ethnographer, and babalawo (Yoruba priest of Ifa) who devoted most of his life to the study of the African diaspora — the slave trade, the African-based religions of the new world, and the resulting cultural and economical flows from and to Africa. [It is in Africa that Pierre

Verger is reborn, receiving in 1953 the name of Fatumbi, which means "one who was reborn for Ifá". His intimacy with the cult, initiated in Bahia, facilitates his contact with priests and local authorities. Verger ultimately becomes a Babalaô, diviner of Ifá prophecies, consequently accessing the heart of the Yoruba oral traditions.];

IV - "Omnia qui reticet, munera pacis habet", notable Latin phrase. Approximate translation: "Peace has everything that is Silent";

V - "Затерянные в Кремле", in Russian, means "Lost in the Kremlin";

VI - "The Rise and Fall of The Body Electric". "Body Electric" may refer

to "I Sing the Body Electric", an 1855 poem from "Leaves of Grass" by the North American poet Walt Whitman. "The Body Electric" as well is a 1979 book on Kirlian photography by Thelma Moss; a 1985 on bioelectromagnetism by Robert O. Becker and Gary Selden and a 2002 on cybernetics by James Geary. ["At the heart of the sound Piece purposely caricatured electronic accentuation, perhaps a clue that part of the enigma which hangs over the title can be elucidated." (C.C.)]

Jouissance

- Piano
Works -

[duration 03:00:00] all rights
reserved

+

"There is only an instrument adopted
in this masterpiece: the Piano. And
articulating its reinvention
in every split second,
the nondescript ... (I do not find a
more suitable expression to define)
... Melgacian Sonic Alchemy." (Pablo
S. Paz; Argentinean musicologist)

"Reportedly once, when asked 'What
makes you paint?' or 'What is
essential in painting?', Van Gogh
answered in one word:
'Jouissance!'. Orgasm(ic),
paroxysm, enjoyment, fruition,
possession, gust...are appropriate
heteronyms for this overwhelming

discographic album!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - Olivier Messiaen (1908 – 1992)
was a French composer, organist
and ornithologist, one of the major
composers of the 20th century. His
music is rhythmically complex;
harmonically and melodically it often
uses modes of limited transposition,
which he abstracted from his early
compositions and improvisations.
Messiaen also drew on his Roman
Catholic faith for his pieces. He
travelled widely and wrote works
inspired by diverse influences such
as Japanese music, the landscape of
Bryce Canyon in Utah and the life of
St. Francis of Assisi. He said he

perceived colours when he heard
certain musical chords (a
phenomenon known as synaesthesia
in its literal manifestation);
combinations of these

colours, he said, were

important in his compositional
process. For a short period Messiaen
experimented with the
parametrisation associated with
"total serialism", in which field he is
often cited as an innovator. His style
absorbed many exotic musical
influences such as Indonesian
gamelan (tuned percussion often
features prominently in his
orchestral works);

II - The word Vulva (plural Vulvae)
was taken from the Medieval Latin

word volva or vulva ("womb, female genitals"), probably from the Old Latin *volvere* ("to roll"; lit. "wrapper");

III - A Mudra (Sanskrit *mudrā*, मुद्रा, meaning "seal", "mark", or "gesture"; Tibetan *chakgya*, རྩམ་རྒྱུ་) is a symbolic or ritual gesture in Hinduism and Buddhism. While some mudras involve the entire body, most are performed with the hands and fingers. A *mudrā* is a spiritual gesture and an energetic seal of authenticity employed in the iconography and spiritual practice of Indian religions and traditions of Dharma and Taoism.

One hundred and eight mudras are used in regular Tantric rituals.

In yoga, mudras are used in conjunction with pranayama (yogic breathing exercises), generally while seated in Padmasana, Sukhasana or Vajrasana pose, to stimulate different parts of the body involved with breathing and to affect the flow of prana in the body;

IV - "Subductisupercilicarpitor", the longest word in Latin. It's from Aulus Gellius' Attic Nights, "an eyebrow-raising fault-finder";

V - In French, "Jouissance" means

enjoyment, in terms both of rights and property, and of sexual orgasm — the latter has a meaning partially lacking in the English word "enjoyment".

Poststructuralism has developed the latter sense of jouissance in complex ways, so as to denote a transgressive, excessive kind of pleasure linked to the division and splitting of the subject involved.

The French feminist writer Hélène Cixous uses the term jouissance to describe a form of women's pleasure or sexual rapture that combines mental, physical and spiritual aspects of female experience, bordering on mystical communion: "explosion, diffusion, effervescence, abundance...takes pleasure (jouit) in being limitless". Cixous maintains that jouissance is the source of a woman's creative power and that the suppression of jouissance prevents women from finding their own fully empowered voice. The concept of

jouissance is explored by Cixous and other authors in their writings on *Écriture féminine*, a strain of feminist literary theory that originated in France in the early 1970s.

Other feminists have argued that Freudian "hysteria" is jouissance distorted by patriarchal culture and say that jouissance is a transcendent state that represents freedom from oppressive linearities. In her introduction to Cixous' *The Newly Born Woman*, literary critic Sandra Gilbert writes: "to escape hierarchical bonds and thereby come closer to what Cixous calls jouissance, which can be defined as a virtually metaphysical fulfillment of desire that goes far beyond [mere] satisfaction... [It is a] fusion of the erotic, the mystical,

and the political."

The Slovenian philosopher Slavoj Žižek, a known Lacanian theorist, has adopted the term in his philosophy; it may also be seen in the works, both joint and individual, of Gilles Deleuze and Félix Guattari, and it plays an important role in the writing of Julia Kristeva and Roland Barthes.

In his 1973 literary theory book *The Pleasure of the Text*, Barthes divides the effects of texts into two: *plaisir* (translated as "pleasure") and *jouissance*. The distinction corresponds to a further distinction Barthes makes between "readerly" and "writerly" texts. The pleasure of the text corresponds to the readerly text, which does not challenge the reader's position as a subject. The writerly text provides bliss, which

explodes literary codes and allows
the reader to break out of his or her
subject position.

For Barthes plaisir is, "a pleasure...
linked to cultural enjoyment and
identity, to the cultural enjoyment of
identity, to a homogenising
movement of the ego." As Richard
Middleton puts it, "Plaisir results,
then, from the operation of the
structures of signification through
which the subject knows himself or
herself; jouissance fractures these
structures."

English editions of the works of
Jacques Lacan have generally left
jouissance untranslated, to help
convey its specialised usage. Lacan
first developed his concept of an
opposition between jouissance and

the pleasure principle in his Seminar "The Ethics of Psychoanalysis" (1959–1960). Lacan considered that "there is a jouissance beyond the pleasure principle" linked to the partial drive; a jouissance which compels the subject to constantly attempt to transgress the prohibitions imposed on his enjoyment, to go beyond the pleasure principle.

Yet the result of transgressing the pleasure principle, according to Lacan, is not more pleasure but pain, since there is only a certain amount of pleasure that the subject can bear. Beyond this limit, pleasure becomes pain, and this "painful principle" is what Lacan calls jouissance. Thus jouissance is suffering (ethics) — something which

may be linked to the influence of the
erotic philosophy of

Bataille, epitomised in

Lacan's remark about "the recoil
imposed on everyone, in so far as it
involves terrible promises, by the
approach of jouissance as such".
Lacan also linked jouissance to the
castration complex, and to the
aggression
of the death drive.

In his seminar "The Other Side of
Psychoanalysis" (1969–1970) Lacan
introduced the concept of "surplus-
jouissance" (French plus-de-jouir)
inspired by Marx's concept of
surplus-value: he considered objet
petit a is the excess of jouissance
which has no use value, and which

persists for the mere sake of
jouissance.

Lacan considered that jouissance is essentially phallic, meaning that it does not relate to the "Other" as such. In his seminar "Encore" (1972–1973), however, Lacan introduced the idea of specifically feminine jouissance, saying that women have "in relation to what the phallic function designates of jouissance, a supplementary jouissance...a jouissance of the body which is...beyond the phallus". This feminine jouissance is ineffable, for both women and men may experience it but know nothing about it.

Misophonia (Vol.1)

[duration 33:28] all rights reserved

+

"Often contemporary music reveals its most discouraging face when tries to be forcibly ´extreme´ or ´radical´. Usually equipped, on the one hand, with high tech but, on the other hand, with very little imagination/rickety creative capacity (tend to be inversely proportional), many musicians believe that ... fifty uninterrupted minutes of white noise or dull mixtures of predictable concretisms or some pasteurized electronic tricks ... can still be impressive or even frighteningly impactful. For those who are aware, this is just laughable. The focused example of Otacílio Melgaço is antithetical

to that.
‘Misophonia (Vol.1)’, a powerful work
that explores a rich range of
atmospherics and masterfully! In
fact, if true noisy symphonies are
conceivable - and historically are -,
some enthralling

spectra are here."

(Pablo S. Paz; Argentinean
musicologist)

"Again I can sort of ironically
admirable (and, being more exact:
irrefutably brilliant, genial) the
correlation that the Brazilian
composer and multi-instrumentalist
established between the album title
and its astonishing contents." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

I - Leopold Ritter von Sacher-Masoch (1836 – 1895) was an Austrian writer and journalist, who gained renown for his romantic stories of Galician life. The term masochism is derived from his name.

During his lifetime, Sacher-Masoch was well known as a man of letters, a utopian thinker who espoused socialist and humanist ideals in his fiction and non-fiction. Most of his works remain untranslated into English. The novel *Venus in Furs* was until recently his only book commonly available in English, but an English translation by William Holmes of *Die Gottesmutter* was released in 2015 as *The Mother of God*;

II - Kālī (Sanskrit: काली), also known as Kālikā (Sanskrit: कालिका), is the Hindu goddess associated with empowerment, shakti. She is the fierce aspect of the goddess Durga (Parvati). The name Kali comes from kāla, which means black, time, death, lord of death: Shiva. Since Shiva is called Kāla—the eternal time — the name of Kālī, his consort, also means "Time" or "Death" (as in "time has come"). Hence, Kālī is the Goddess of Time, Change, Power and Destruction. Although sometimes presented as dark and violent, her earliest incarnation as a figure of annihilation of evil forces still has some influence. Various Shakta Hindu cosmologies, as well as Shākta Tantric beliefs, worship her as the

ultimate reality or Brahman.
Comparatively recent devotional
movements largely conceive Kālī as
a benevolent mother goddess. She is
often portrayed standing or dancing
on her husband, the god Shiva, who
lies prostrate beneath her.
Worshipped throughout India but
particularly in Kashmir, South India,
Bengal, and Assam, Kali is both
geographically and
culturally marginal;

III - Lowbrow, or lowbrow art,
describes an underground visual art
movement that arose in the Los
Angeles, California, area in the late
1970s. It is a populist art movement
with its cultural roots in
underground comix, punk music, and
hot-rod cultures of the street. It is
also often known by the name pop

surrealism. Lowbrow art often has a sense of humor – sometimes the humor is gleeful, sometimes impish, and sometimes it is a sarcastic comment. Most lowbrow artworks are paintings, but there are also toys, digital art, and sculpture;

IV - Misophonia, literally "hatred of sound", is a rarely diagnosed neuropsychiatric disorder in which negative emotions (anger, flight, hatred, disgust) are triggered by specific sounds. The sounds can be loud or soft. The term was coined by American neuroscientists Pawel Jastreboff and Margaret Jastreboff and is sometimes referred to as selective sound sensitivity syndrome.

Misophonia is not classified as a discrete disorder in DSM-5 or ICD-10;

in 2013 three psychiatrists at the Academic Medical Center in Amsterdam formulated diagnostic criteria for it and suggested that it be classified as a separate psychiatric disorder.

A 2013 review of neurological studies and fMRI studies of the brain as it relates to the disorder postulated that abnormal or dysfunctional assessment of neural signals occurs

in the anterior cingulate **cortex** and insular cortex. These cortices are also implicated in Tourette Syndrome, and are the hub for processing anger, pain, and sensory information. Other researchers concur that the dysfunction is in central nervous system structures. It has been speculated that the

anatomical location may be more central than that involved in hyperacusis.

An alternate view, by two misophonia treatment providers, is that misophonia is a Pavlovian conditioned reflex.

Misophonia (Vol.2)

[duration 37:50] all rights reserved

+

"‘I frequently hear music in the very heart of noise!’ said, once, George Gershwin. This is, always fecund, a lesson revisited by O.M. in his ‘Misophonia (Vol.2)’. And there’s another that Melgaço adds and through which updates the phraseology of the bluish-and-bluesy rhapsodic North American composer: You can also frequently hear noise in the very heart of the music. So, fortunately thereby, we have expanded our hearing to the ever changing times." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Kafkaesque metamorphoses:

atmospherics ascended to a new level, among notistic colors and epiphanies." (Pablo S. Paz; Argentinean musicologist)

8

I - What is Misophonia? Selective Sound Sensitivity Syndrome or SSSS or S4;

II - Remarks on Colour (German: Bemerkungen über die Farben) is a collection of notes by Ludwig Wittgenstein on Goethe's Theory of Colours. The work consists of Wittgenstein's reactions to Goethe's thinking, and an attempt to clarify the use of language about colour. Believing that philosophical puzzles about colour can only be resolved through attention to the involved

language-games, Wittgenstein distinguishes between the science of optics, as developed by Newton, and Goethe's phenomenology of colour, remarking that: "Goethe's theory of the origin of the spectrum isn't a theory of its origin that has proved unsatisfactory; it is really not a theory at all. Nothing can be predicted by means of it. It is, rather, a vague schematic outline, of the sort we find in James's psychology. There is no *experimentum crucis* for Goethe's theory of colour."

Remarks on Colour is generally considered a very difficult work, partially on account of its fragmentation. This was one of Wittgenstein's last works and was written during a visit to Vienna in 1950 and while he was dying of

cancer in Cambridge the following year. His last remarks, which he wrote during the last months of his life, his last remark dating from but a few days before his death, are now known under the title *On Certainty* (German: *Über Gewissheit*). Although he was never really satisfied with his remarks on colour, his last work is considered to be one of his most clear and sparkling collection of remarks, inspired by G.E. Moore's insistence that he could prove the existence of the external world, dealing with the fundamental feuds between idealists (scepticists) and realists about what one can meaningfully say about the existence of the external world, starting from those assertions which Moore took to be undubitable like "I know, that this is a hand.";

III - "Tecendo a Manhã" ("Weaving the Morning") is a poem by the great Brazilian writer João Cabral de Melo Neto:

Um galo sozinho
não tece uma manhã:
ele precisará sempre
de outros galos.
De um que apanhe esse grito que ele
e o lance a outro; de um outro galo
que apanhe o grito de um galo antes
e o lance a outro; e de outros galos
que com muitos outros
galos se cruzem
os fios de sol de seus gritos
de galo,
para que a manhã, desde
uma teia tênue,
se vá tecendo, entre todos os galos.
E se encorpando em tela,

entre todos,
se erguendo tenda,
onde entrem todos,
se entretendendo
para todos,
no toldo
(a manhã) que plana livre
de armação.
A manhã, toldo de um tecido
tão aéreo
que, tecido, se eleva por si:
luz balão."

Mr. Melgaço makes a poetical
wordplay in Portuguese - not
transplantable into English in its
alliteration and phonetic. Verbatim,
"Tomorrow (Amanhã) weaving
(tecendo) the (a) Morning (Manhã).";

IV - João Cabral de Melo Neto (1920 –
1999) was a Brazilian poet and

diplomat under the aesthetics of modernism. He was awarded the 1990 Camões Prize, the greatest literary prize in the Portuguese language, and the 1992 Neustadt International Prize for Literature.

Pompeii

- Solo
Cellos
Piece -

[duration 52:25] all rights reserved

+

"Can we consider already quite extensive the adventure of Humanity, if decide to measure the duration of a lifetime, a generation. Many Melgacian sound Pieces arise from silence and then are invaginated by silence. By the way, after listening to his aesthetic offspring, even silence sounds different. Many Melgacian audible Pieces have considerable continuity too. They pierce the belly of Cronos.

When I perform a reflection about what I ponder above, I conclude that Otacílio creates for all Humanity - both in temporal and spatial extent.

And beyond. In an era in which everything tends to be ephemeral,

disposable, hasty; the desperately touching 'Pompeii' - in its Bachian aura and Oriental echoes - flags a proposal that takes an opposite direction.

At a specific occasion, the Brazilian writer João Guimarães Rosa (who was also a diplomat) said: 'The politician thinks only in terms of minutes. I think of the resurrection of Man.' Carrying the metaphor for

the artistical universe, **O.M.** unconditionally thinks of the resurrection of Man, of Humanism, of Humanity." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"From now on, I will put in writing and spell the city's name in this way:
p O.M. peii!

In his magmatic Solo Cellos Piece,
Otacílio Melgaço explores
acousticities, harmonics, vibrational
expansions etc. Not always the
liturgically mythological notes
become discernible as the lava of
Vesuvius and the skin of their
immortalized victims.

The exigent Work becomes a kind of
epic, divided into three movements,
and, if I understand well, narrating
the previous, the tragedy happening
and immediate subsequent period to
the imposing volcano and its
ejaculatory eruption varnishing,
scorching, all Colonia Cornelia
Veneria Pompeianorum.

It is certainly not a composition that
offers facilities. It's a Sphinx. Each
will have its destination before the

mythical creature. At least I can announce that all who have gone forward, they are awarded with a more promising future than those devoured by the entity with body of a lion and a human head or, sure, the Pompeian citizens. But probably (also) still be in front of a visceral and metaphysical (sonic) sense of ... - how should I denominate? Yes, there's an appropriate lexicon: - ... Immortality." (Pablo S. Paz; Argentinean musicologist)

§

I - The city of Pompeii was an ancient Roman town-city near modern Naples in the Italian region of Campania, in the territory of the comune of Pompei. Pompeii, along with Herculaneum and many villas in

the surrounding area, was mostly destroyed and buried under 4 to 6 m (13 to 20 ft) of ash and pumice in the eruption of Mount Vesuvius in 79 AD.

Researchers believe that the town was founded in the seventh or sixth century BC by the Osci or Oscans. It came under the domination of Rome in the 4th century BC, and was conquered and became a Roman colony in 80 BC after it joined an unsuccessful rebellion against the Roman Republic. By the time of its destruction, 160 years later, its population was approximately 11,000 people, and the city had a complex water system, an amphitheatre, gymnasium and a port.

The eruption destroyed the city, killing its inhabitants and burying it

under tons of ash. Evidence for the destruction originally came from a surviving letter by Pliny the Younger, who saw the eruption from a distance and described the death of his uncle Pliny the Elder, an admiral of the Roman fleet, who tried to rescue citizens. The site was lost for about 1,500 years until its initial rediscovery in 1599 and broader rediscovery almost 150 years later by Spanish engineer Rocque Joaquin de Alcubierre in 1748. The objects that lay beneath the city have been well-preserved for centuries because of the lack of air and moisture. These artifacts provide an extraordinarily detailed insight into the life of a city during the Pax Romana. During the excavation, plaster was used to fill in the voids in the ash layers that once held human

bodies. This allowed one to see the exact position the person was in when he or she died.

Pompeii has been a tourist destination for over 250 years. Today it has UNESCO World Heritage Site status and is one of the most popular tourist attractions in Italy, with approximately 2.5 million visitors every year;

II - In 1971, the rock band Pink Floyd recorded the live concert film Pink Floyd: Live at Pompeii, performing six songs in the ancient Roman amphitheatre in the city. The audience consisted only of the film's production crew and some local children.

Delirium
Tremens

[duration 50:38] all rights reserved

+

"There are some interpretative angles to delirium tremens. Certainly the concept adopted by O.M. has the onirical territory as cradle. I´ll, therefore, emphasize three pillars that should be read as both tangible references and figurative trampoline:

1 - It is characterized by shaking associated with dreamlike mental activity. You can see, however, that this condition is discontinued during the brief period of deep sleep reappearing in other phases of the cycle of mental activity. Delirium is a nonspecific diagnosis in psychiatry designating a state of mental confusion: the persons may possibly

not know where they are, what day it is, can not pay attention to anything, have a disorganized behavior, the speech may appear disorganized or unintelligible, the night can be busier than the day etc;

2 - A common thread in delirium tremens (but that's not always present) are auditory hallucinations, tactile and/or visual;

3 - The nature and the content of these hallucinations vary from individual to individual. However, it is clear that relate to the experiences and the past life of the individual as well as the physical, social and cultural defining environment; shapes and expression to the

concept of human subjectivity.
Now it's time to subjectively hear
this conspicuous work!

It's believed that the American
writer Edgar Allan Poe died amid a
delirium tremens crisis, being seen
in his last hours screaming through
the streets of Baltimore half-naked
and his last sentence was 'Lord,
please help my poor soul.'

I believe, this is what makes the
Melgacian Delirium Tremens:
metaphorically rescues our souls,
some poorer than others. But all
worthy of such stupendous artistic
expression." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"I think the purpose of a piece of
music is significant when it actually
lives in somebody else. A composer

puts down a code, and a performer
can activate the code in somebody
else. Once it lives in somebody else,
it can live in others as well...' said
Yo-Yo Ma.

This magnetic album coming from the
Brazilian composer and multi
instrumentalist Otacílio Melgaço
seems a code. A little secret, a little
universal. Sonically, elusive and
embracing. Perhaps penetrating
deep into labyrinthine sensation
(monumental and so intimate, real
and delusional, above the
comprehension and so pervasive,
striking and extremely subtle,
paradoxical and ontological,
devastating and welcoming,
ubiquitous and private, and so on...)
felt by those who create, compose,
engenders. Especially recovering the
magnitude that Music and Art have

yet to dazzle and elevate all human
complex rhizome, sensory - mental -
and if you believe - Numinous."
(Pablo S. Paz; Argentinean
musicologist)

8

I - Delirium tremens (Latin for
"shaking frenzy", also referred to as
DTs, "the horrors", "the bottleache",
"quart mania", "ork orks", "gallon
distemper", "the zoots", "barrel
fever", "the shakes", "the 750 itch",
"pint paralysis") is an acute episode
of delirium that is (not only but)
usually caused by withdrawal from
alcohol, first described in 1813;

II - The main symptoms of delirium
tremens are global confusion,
disorientation, visual and auditory

hallucinations, tactile hallucinations
etc;

III - Writer Jack Kerouac details his
experiences with delirium tremens in
his book Big Sur.

Mazeppa
- An
Equestrian
Passacaglia -

[duration 39:39] all rights reserved

+

"~ Our grandkids will lead the lives of the gods of mythology. Zeus could think and move objects around. We'll have that power. Venus had a perfect, timeless body. We'll have that, too. Pegasus was a flying horse. We'll be able to modify life in the future." (Michio Kaku)

Melgaço gives wings to the iconic equestrian animal that figures in its fantastical mythical unorthodox Passacaglia. Literally his Mazeppa ascended into the sky (or heaven? now tied to a pinioned stallion) and also each one of us. Through its intriguing sonic art, Otacílio modifies life in the present! A more alar life."

(Pablo S. Paz; Argentinean
musicologist)

"There are two Melgacian estimates
inspirations for the bloodcurdling
composition of this sound Piece
immersive:

1- Mazeppa, a 1993 French drama film
directed by Bartabas. Based loosely
on French painter Théodore
Géricault's life who met the famous
equestrian Antonio Franconi, the
director of the Cirque Olympique.
Gericault decided to stay and live
with the circus and painted only
horses to try and understand the
mystery of this animal. Mazeppa
embodies a man carried away
by his passion;

2- Mazeppa, a narrative poem

written by the English romantic poet Lord Byron in 1819. It is based on a popular legend about the early life of Ivan Mazepa (1639 – 1709), a Ukrainian gentleman who later became Hetman of the Ukrainian Cossacks. According to the poem, the young Mazeppa has a love affair with a Countess Theresa while serving as a page at the Court of King John II Casimir Vasa. Countess Theresa was married to a much older Count. On discovering the affair, the Count punishes Mazeppa by tying him naked to a wild horse and setting the horse loose. The bulk of the poem describes the traumatic journey of the hero strapped to the horse. The poem has been praised for its ‘vigor of style and its sharp realization of the feelings of suffering and endurance’. This poem also inspired Alexander

Pushkin to write his poem *Poltava* as
an answer to Byron's poem.
Published within the same covers
with 'Mazeppa' was the short story
'A Fragment', also known as
'Fragment of a Novel' and 'The
Burial: A Fragment', one of the
earliest vampire stories in English.

Between Bartabas (& his hypnotic
imagery) and Byron (& his insinuating
poetry), O.M. transports listeners to
an incisive, perplexed, transcendent
musical rite of passage! 'I know no
more - my latest dream is something
of a **lovely star** which fixed my
dull eyes from afar...' And, ladies and
gentlemen/amazons and cavaliers,
our ears too." (Caio Campbell; Anglo-
Brazilian semilogist and musician)

&

I - Ivan Stepanovych Mazepa (1639 – 1709), was the Cossack Hetman of the Hetmanate in Left-bank Ukraine, from 1687–1708, and Prince of the Holy Roman Empire *ad personam* 1707-1709. He was famous as a patron of the arts, and also played an important role in the Battle of Poltava where after learning of Peter I's intent to relieve him as acting Hetman of Ukraine and replace him with Alexander Menshikov, he deserted his army and sided with Charles of Sweden. The politicization of this desertion has held a lasting legacy in both Russian and Ukrainian national history.

Because of this, the Russian Orthodox Church has laid an anathema on his name since the beginning of the 18th century and

refuses to renounce to this day. Everyone who opposed the Russian government in eighteenth-century Ukraine were derogatorily referred to as Mazepintsy (Mazepists). The alienation of Mazepa from Ukrainian history continued during the Soviet period, but since Ukraine's independence there have been strong moves to rehabilitate Mazepa's image, although he remains a figure of mixed standing;

II - The Passacaglia is a musical form that originated in early seventeenth-century Spain and is still used today by composers. It is usually of a serious character and is often, but not always, based on a bass-ostinato and written in triple metre;

III - The term passacaglia (Spanish:

pasacalle; French: passacaille; Italian: passacaglia, passacaglio, passagallo, passacagli, passacaglie) derives from the Spanish pasar (to walk) and calle (street). It originated in early 17th century Spain as a strummed interlude between instrumentally accompanied dances or songs. Despite the form's Spanish roots (confirmed by references in Spanish literature of the period), the first written examples of passacaglias are found in an Italian source dated 1606. These pieces, as well as others from Italian sources from the beginning of the century, are simple, brief sequences of chords outlining a cadential formula. The passacaglia was redefined in the late 1620s by Italian composer Girolamo Frescobaldi, who transformed it into a series of continuous variations

over a bass (which itself may be varied). Later composers adopted this model, and by the nineteenth century the word came to mean a series of variations over an ostinato pattern, usually of a serious character. A similar form, the chaconne, was also first developed by Frescobaldi. The two genres are closely related, but since "composers often used the terms chaconne and passacaglia indiscriminately [...] modern attempts to arrive at a clear distinction are arbitrary and historically unfounded". In early scholarship, attempts to formally differentiate between the historical chaconne and passacaglia were made, but researchers often came to opposite conclusions. For example, Percy Goetschius held that the

chaconne is usually based on a harmonic sequence with a recurring soprano melody, and the passacaglia was formed over a ground bass pattern, whereas Clarence Lucas defined the two forms in precisely the opposite way. More recently, however, some progress has been made toward making a useful distinction for the usage of the seventeenth and early eighteenth centuries, when some composers (notably Frescobaldi and François Couperin) deliberately mixed the two genres in the same composition.

EQUUS

[duration 46:51] all rights reserved

+

"Carl Gustav Jung, a Swiss psychiatrist and psychotherapist, states - in 'Memories, Dreams, Reflections' - that 'nights through dreams tell the myths forgotten by the day.' The Melgacian 'EQUUS' sorely does exactly the same!" (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Trying to decode the mind of O.M., probably 'EQUUS' forms a diptych with his 'Mazeppa'.

>>

melgacootacilio.bandcamp.com/album/m-a-z-e-p-p-a-an-equestrian-passacaglia-otac-lio-melga-o-

The theme Equestrian as the tip of a complex iceberg. Certainly both sonic Pieces endowed with an indelible Elevation and that reveal abysmal conflicts between Man and its belief in the Sacred (question that proportionally throws spotlight on His profane quota) as well as the endless own internal strifes of the human being. Among such craps, observe, for instance, a fascinating subject as the Time. In musical terminology, Tempo (´time´ in Italian; plural: ´tempi´) is the speed or pace of a given piece. Otacílio Melgaço often seems a creator who - at least in its classical works - embraces not an accelerated or quick or precipitate or hasty tempo. Melgaço is a customary sower of

Larghissimo, Grave, Largo, Lento, Largetto, Adagio, Adagietto. In today's world, there's a considerable metaphorical perception thereon and that carries extreme potency! In an old interview, he commented: 'Tempi like Andante, Andantino, Marcia moderato, Andante moderato, Moderato, Allegretto, Allegro moderato, Allegro Vivace, Vivacissimo, Allegrissimo, Presto, Prestissimo are for body rhythmicities, its surrounding. And the slower are the ones that actually express the issues of the human soul, of the Esprit!: they represent a multidimensional corporeity!'. Moreover, Otacílio expands unlimits of chronic metric and so the Brazilian composer/multi-instrumentalist breaks the rigid boundaries dictated by a metronome;

all remain open. It's no different in
lacerating and spectacular
"EQUUS!" (Pablo S. Paz;
Argentinean musicologist)



I - Equus is a play by Peter Shaffer
written in 1973, telling the story of a
psychiatrist who attempts to treat a
young man who has a pathological
religious fascination with horses.

Shaffer was inspired to write Equus
when he heard of a crime involving a
17-year-old who blinded six horses in
a small town near Suffolk. He set out
to construct a fictional account of
what might have caused the incident,
without knowing any of the details of
the crime. The play's action is
something of a detective story,

involving the attempts of the child psychiatrist, Dr. Martin Dysart, to understand the cause of the boy's actions while wrestling with his own sense of purpose. The stage show ran in London between 1973 and 1975: later came the Broadway productions that starred Anthony Hopkins as Dysart (later played by Richard Burton, Leonard Nimoy, and Anthony Perkins), and from the London production, Peter Firth as Alan. Tom Hulce replaced Firth during the Broadway run. The Broadway production ran for 1,209 performances. Marian Seldes appeared in every single performance of the Broadway run, first in the role of Hesther and then as Dora.

Numerous other issues inform the

narrative. Most important are religious and ritual sacrifice themes, and the manner in which character Alan Strang constructs a personal theology involving the horses and the supreme godhead, "Equus". Alan sees the horses as representative of God and confuses his adoration of his "God" with sexual attraction. Also important is Shaffer's examination of the conflict between personal values and satisfaction and societal mores, expectations and institutions. In reference to the play's classical structure, themes and characterisation, Shaffer has discussed the conflict between Apollonian and Dionysian values and systems in human life;

II - Equus was adapted to the cinema, a 1977 British-American drama film

directed by Sidney Lumet and
starring Richard Burton. Peter
Shaffer wrote the screenplay based
on his play *Equus*. The film also
featured Peter Firth, Colin Blakely,
Joan Plowright, Eileen Atkins, and
Jenny Agutter.

Make
Do
And
Mend

[duration 30:00] all rights reserved

+

"~ In Music, Variation is a formal technique where material is repeated in an altered form. The changes may involve harmony, melody, counterpoint, rhythm, timbre, orchestration or any combination of these." For the first time Otacílio Melgaço favors the works of other composers - giving them featured in almost entire album - according as proposes unusual medleys! The variations are idiosyncratic. In my opinion, are among a fascinating tribute and the whole context of unique own compositions. The instrument is the Piano. The Melgacian stylistic is explicit: each intervention reveals unexpected plurality timbristic, an unbelievable

ability to morph sounds. Every Piece earns original solutions to the harmonies, the generated entanglement is spellbinding. Melodies are more detected in this record but they nevertheless suffer inherently peculiar interference. The rhythmicity is intriguing, establishing multidimensions. If it's apparent several pianos played, we can see how reigns a phantasmatic orchestration nexus. There are concomitantly contrapuntal spasms besides enigmatic connections amongst elected honored. Taking into account any successive citation, opens up an amazing seminal approach. (...) Anyway, it's a gifted disc in sensitizing capacity if we analyze the impeccable choice of musics and also keeps us in a constant state of levitation on behalf

of its exploratory and expansive directrix. It would be customary to a common artist to remain in a comfort zone. It's what most do. But not O.M. When he uses (with resourcefulness) dissonances or principles of stochasticity or even ferments colorful harmonics: continues to take risks, continues to challenge us. The difference is that, in my point of view, a contemporary musician (not forgetting > Otacílio is far beyond that) often does it 'against us' - the listeners; Melgaço does on our side - we are his allies, not guinea pigs or masochistic human targets.

There are divers bright spots. I will stress three: 1- Mesmerizing reverberations of Olivier Messiaen, another composer that Otacílio

estimates; 2- The exuberant power of the Piece that gives name to the phonographic album, looks more like a sonic Tsunami!; 3- A dreamlike atmosphere that accompanies us throughout the hearing, probably confirming the words of Wassily Kandinsky: 'Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.' What more is there to say? What more is there to make? Make Do and Mend!" (Pablo S. Paz; Argentinean musicologist)

"Again O.M. is quite happy in choosing the title of one of his audible offspring. The possibility of a rich analogy only highlights the allure with this creation. ' Make Do and

Mend' was a pamphlet issued by the British Ministry of Information in the midst of WWII. It was intended to provide housewives with useful tips on how to be both frugal and stylish in times of harsh rationing. With its thrifty design ideas and advice on reusing old clothing, the pamphlet was an indispensable guide for households. Readers were advised to create pretty 'decorative patches' to cover holes in worn garments; unpick

old jumpers to re-knit **chic** alternatives; turn men's clothes into women's; as well as darn, alter and protect against the 'moth menace'. An updated version of the book was recently released to coincide with the economic recession, offering similar frugal advice for 21st century families.

Plus. The contrast between sound
aura and cover image is exciting.
‘Mystification’ and
‘demystification’. ‘The ineffable’
and ‘do it (for) yourself’. ‘Eminent
composers’ and ‘freedom to
approach them without
subservience’. The Brazilian
composer and multi-instrumentalist
holds us with one hand, shakes us
with the other (moreover, as they -
the analysands - used to say about
Lacan, the French psychoanalyst and
psychiatrist. Mere coincidence?).

And, in this variant **Melgacian**
case, all containing a deep lyricism /
even numinous spectra, reinventing
structures that gain new
achievements and bewitchments.
‘Dazzle’, an appropriate word to
describe what ‘Make Do and Mend’
is definitely capable of causing us.

In *Sonny's Blues*, James Baldwin writes 'I had never before thought of how awful the relationship must be between the musician and his instrument. He has to fill it, this instrument, with the breath of life, his own. He has to make it do what he wants it to do. And a piano is just a piano. It's made out of so much wood and wires and little hammers and big ones, and ivory. While there's only so much you can do with it, the only way to find this out is to try; to try and make it do everything.' That's what Otacílio Melgaço actually does: Everything.

An addendum to exquisite surmise. Impossible not to imagine, playing his surrealistic pianos (or maybe the same but under its metamorphism timbristic), O.M., at the summit of an

ivory tower or atop a wuthering heights. Not hermetically, on the contrary, is delightfully assimilable but without losing the high state of mind. Playing his surrealistic pianos, O.M., atop a wuthering heights or at the summit of an ivory tower, bringing Villa-Lobos, Orff, Ravel, Purcell, Gluck, Bach, Debussy, Beethoven and Chopin back to life. In fact, praising the immortality that they all are entitled. And, I apologize for daring however, in the name of a Work already in altisonant figure, including Melgaço own." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Many classical and later composers have written

compositions in the form of variations on a theme by another composer. Many of these works are called simply "Variations on a Theme of/by ...". Although the first isolated example emerged in the 14th century, works in theme-and-variation form first emerge in the early sixteenth century. Possibly the earliest published example is the *diferencias* for vihuela by Luis de Narváez (1538).

A favorite form of variations in Renaissance music was divisions, a type in which the basic rhythmic beat is successively divided into smaller and smaller values. The basic principle of beginning with simple variations and moving on to more elaborate ones has always been present in the history of the variation form, since it provides a way of giving an overall shape to a

variation set, rather than letting it just form an arbitrary sequence;

II - Skilled musicians can often improvise variations on a theme. This was commonplace in the Baroque era, when the da capo aria, particularly when in slow tempo, required the singer to be able to improvise a variation during the return of the main material.

Musicians of the Classical era also could improvise variations; both Mozart and Beethoven made powerful impressions on their audiences when they improvised. Modern listeners can get a sense of what these improvised variations sounded like by listening to published works that evidently are written transcriptions of improvised performances, in

particular Beethoven's Fantasia in G Minor, Op. 77, and Mozart's Variations on an Aria by Gluck, K. 455.

Improvisation of elaborate variations on a popular theme is one of the core genres of jazz. Improvisation by means of spontaneous variations, ornaments, embellishments and/or alterations to a melody is the basis of most sub-Saharan African music (traditional and pop) extending from melody and harmony to form and rhythmic embellishments.

entartete
Kunst

[duration 01:02:57] all rights
reserved

+

"´ Soon silence will have passed into
legend. Man has turned his back on
silence. Day after day he invents
machines and devices that increase
noise and distract humanity from the
essence of life, contemplation,
meditation..." (Jean Arp)

... ´entartete Kunst´ (English:
´degenerate Art´): perchance of all
Melgacian albums titles, the most
sarcastic. And when Otacílio does
experiments with computer music,
he establishes an intersection set
quite interesting. First, there´s the
overwhelming irony to exhume the
term 'degenerate' linked to Art. Just

a quick historical background and the mischievousness of Melgaço is already explained by itself. Second, the persiflage is doubled because it serves as title to a work entirely dedicated to digital music. Ultimately, digital music was being dubbed 'degenerate art'. It's clear, including the names of the seven Pieces: Melgaço actually sprinkles causticity to the extent that proposes the connection between these concepts.

Clarified this, what could be behind this satire? Perhaps questions focused on crescent - and inevitable? - human robotization? The artistic creation, if increasingly becoming an automaton, could be in process of degeneration (ie decline - a gradual and continuous loss of

strength, quality or value - and deterioration - the process of becoming progressively 'worse' -)?
'Mechanization best serves mediocrity...' - a thought architected by Frank Lloyd Wright. It would be a mere nonsense? Away from sectarianism or nostalgia, as can we parallelize (thinking solely on - for instance - musical issues) the masterwork of Johann Sebastian Bach and (whereas some are really well done) video game soundtracks? I am here mainly referring to future generations.

'It has become appallingly obvious that our technology has exceeded our humanity...' - words spoken by Albert Einstein. Would be true?
'Everybody gets so much information all day long that they

lose their common sense...' -
conspicuously uttered Gertrude
Stein. Do you agree? 'Technological
progress has merely provided us
with more efficient means for going
backwards...' - ponders Aldous
Huxley. In humanistic terms, is he
right? 'Humanity is acquiring all the
right technology for all the wrong
reasons...' - R. Buckminster Fuller
considerations. Review with detailed
criteria, make sense? 'Technology
gives us power, but it does not and
cannot tell us how to use that power.
Thanks to technology, we can
instantly communicate across the
world, but it still doesn't help us
know what to say...' - said once
Jonathan Sacks. Yes, I am still here
worryingly referring to future
generations. Ever more and more
and more information but fewer

formation (‘from the essence of life, contemplation, meditation...’ and everything beyond). What are the consequences of a global education increasingly based on liquidity of digital culture and less in The Goldberg Variations, Brandenburg Concertos and St Matthew Passion?

This comparison - in addition to already be undeniably tangible - is a metaphor, of course. Metaphor to something still much more massive, irreversible and that the same above-mentioned future holds. This is auspicious? Or the opposite? Or neither?

Besides ‘entartete Kunst’ be another proof of Melgacian chameleonic sonic power (used masterfully) and diversity (cot for aggregation and inclusion); proposes,

without doubt, a profound reflection
on the fate of Mankind - more
through the talented and insightful
and intencional and serious circuits
of ´ein Witz´." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"´Computer music is the applications
of computing technology in music
composition. It includes the theory
and application of new and existing
technologies and basic aspects of
music, such as sound synthesis,
digital signal processing, sound
design, sonic diffusion, acoustics,
and psychoacoustics. The field of
computer music can trace its roots
back to the origins of electronic
music, and the very first
experiments and innovations with
electronic instruments at the turn of
the 20th century.´"

Otacílio Melgaço has an unlabeled vast Work. I always ask myself ‘What will be the next card up his sleeve?’ and the Brazilian composer and multi-instrumentalist shows me a different answer to the same question evermore. Is ‘entartete Kunst’ an unexpected, surprising recording!

[About the controversial title: Sealing how much O.M. transforms ‘degenerate Art’ (its unfortunate historical connotations) into a rapturous and sagacious lampoon, if we hear carefully - we’ll find intended modernist traces distributed in all tracks. More explicit sometimes, implicit here and there... I put in alphabetical order some spectra detected by me: Concretism, Constructivism, Cubism, Dada,

Expressionism, Fauvism, Futurism,
Geometric Abstraction, Luminism,
Magic Realism, Neo-primitivism,
Objective Abstraction, Orphism,
Metafisica, Precisionism, Rayonism,
Suprematism, Surrealism,
Synchronism, Vorticism... Melgaço,
with his illuminist acridity, slaps the
kid-glove in the face of the wrong
(and truly degenerate) side of
history. And he does the right thing
so. Both conceptually and
aesthetically.]

A surprising and unexpected
recording! All the music contained
therein is computeristic! Ladies and
gentlemen, we´re witnessing a sound
approach from deliberate typical
tools of digital mass culture but
under thought-provoking direction.
Mentions of Olivier Eugène Prosper

Charles Messiaen, Marcel Duchamp, Herbert Marshall McLuhan, Karlheinz Stockhausen and even Kraftwerk are explicit evidence of that. Citing three examples of several possible, each listener can attest such as a Piece like (and I have the intuition that if Bach were alive, would not do something very different)

‘Meditations on The Mystery of the Cyberspace OR The Transubstantiation of Our Integrated Circuits’ is so cybernetic & mysteriously liturgical at the same time! Or ‘Mechanical Bride’, as electronic & exuberantly fey! Or ‘Digital Detox’, that technological & almost tribal! (...) Steve Jobs believed that technology is nothing. For him, ‘what's important is that you have a faith in people, that they're basically good and smart, and

if you give them tools, they'll do
wonderful things with them.'

Musically 'entartete Kunst' is a
bright sign that perhaps Jobs, if we
base ourselves in this statement,
deserves a vote of confidence yet."

(Pablo S. Paz; Argentinean
musicologist)

&

I - Degenerate art (German:
entartete Kunst) was a term adopted
by the Nazi regime in Germany to
describe virtually all modern art.
Such art was banned on the grounds
that it was un-German, Jewish, or
Communist in nature, and those
identified as degenerate artists were
subjected to sanctions. These
included being dismissed from
teaching positions, being forbidden to

exhibit or to sell their art, and in some cases being forbidden to produce art.

Degenerate Art also was the title of an exhibition, held by the Nazis in Munich in 1937, consisting of modernist artworks chaotically hung and accompanied by text labels deriding the art. Designed to inflame public opinion against modernism, the exhibition subsequently traveled to several other cities in Germany and Austria.

While modern styles of art were prohibited, the Nazis promoted paintings and sculptures that were traditional in manner and that exalted the "blood and soil" values of racial purity, militarism, and obedience. Similar restrictions were

placed upon music, which was expected to be tonal and free of any jazz influences; disapproved music was termed degenerate music, likewise, films and plays also were censored;

II - More recently, with the advent of personal computing, and the growth of home recording, the term computer music is sometimes used to describe music that has been created using computing technology.

Panoptikum

[duration 50:42] all rights reserved

+

"An audible Monument to the Bagpipe
and all the aura involving such
idiosyncratic instrument. A creation
that goes beyond being referential, is
definite." (Pablo S. Paz; Argentinean
musicologist)

"I think in two instant connotations
for the motif of this

epicentric Work.

□

˘ The work itself has a complete
circle of meaning and counterpoint.
And without your involvement as a

viewer, there is no story.’ (Anish Kapoor)

Here, as an interactive listener.

1- Otacílio proposes a musical approach whereby the composition structurally assumes a Panopticonian architectural feature. The circularity of Bagpipe allowing a panoramic audio observatory. A privileged space for perception & absorption.

□

‘And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?

Bring me my Bow of burning gold;

Bring me my Arrows of desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!

I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand:
Till we have built Jerusalem...´

2- From Blake's poem, *Melgaço*,
heterodox - as well as Venice and
Pompeii, cities of his stated dazzle -
compares Jerusalem with a
Panopticon. So he takes us back to
cultural, political, religious issues etc
in a new radiancy.

□

´Music is the arithmetic of sounds as
optics is the geometry of light´,
utters Claude Debussy. In addition to
many other denominations, we can

now say that O.M. is also a geometer
of illumination. 'Panoptikum'
arithmetically proves it." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

8

I - Bagpipes are a class of musical
instrument, aerophones, using
enclosed reeds fed from a constant
reservoir of air in the form of a bag.
Though the Scottish Great Highland
bagpipe have the greatest visibility in
the English-speaking world, bagpipes
have been played for centuries (and
continue to be played) throughout
large parts of Europe, Bulgaria,
Serbia, Turkey, the Caucasus, around
the Persian Gulf and in Northern
Africa, and some parts of North
America. The term "bagpipe" is

equally correct in the singular or plural, although in the English language, pipers most commonly talk of "the pipes", "a set of pipes" or "a stand of pipes";

II - The **Panopticon** (in Latin: Panoptikum) is a type of institutional building designed by the English philosopher and social theorist Jeremy Bentham in the late 18th century. The concept of the design is to allow a single watchman to observe (-opticon) all (pan-) inmates of an institution without the inmates being able to tell whether or not they are being watched. Although it is physically impossible for the single watchman to observe all cells at once, the fact that the inmates cannot know when they are being watched means that all inmates must

act as though they are watched at all times, effectively controlling their own behaviour constantly. The name is also a reference to Panoptes from Greek mythology; he was a giant with a hundred eyes and thus was known to be a very effective watchman.

The design consists of a circular structure with an "inspection house" at its centre, from which the manager or staff of the institution are able to watch the inmates, who are stationed around the perimeter. Bentham conceived the basic plan as being equally applicable to hospitals, schools, sanatoriums, daycares, and asylums, but he devoted most of his efforts to developing a design for a Panopticon prison, and it is his prison which is most widely understood by the term.

Bentham himself described the Panopticon as "a new mode of obtaining power of mind over mind, in a quantity hitherto without example." Elsewhere, in a letter, he described the Panopticon prison as "a mill for grinding rogues honest".

Untitled
Piece
#11

[duration 32:23] all rights reserved

Dedicated to Joyce Mansour

+

"Otacílio Melgaço primarily brings together three layers of sound that make up an exciting uniqueness: successive performances acclimated in vintage (as well - vintage - would be a choice of metaphorical nature?) instruments + electronic backdrop + jazzy beats. The result reveals an extreme vivacity, as if we had entered into a sonic tunnel and at the end, there's a light. Through it, as a direct result and yet so cathartic, perceive ourselves enlightened.

Apropos, the following words were spoken by Plato: 'We can easily

forgive a child who is afraid of the dark; the real tragedy of life is when men are afraid of the light.' With skill and creativity, Melgaço frees us of this tragedy, perennially." (Pablo S. Paz; Argentinean musicologist)

"Time Magazine coined the term op art in 1964—in response to Julian Stanczak's show *Optical Paintings* at the Martha Jackson gallery—to mean a form of abstract art (specifically non-objective art) that uses optical illusions. Op art perhaps more closely derives from the constructivist practices of the Bauhaus. This German school, founded by Walter Gropius, stressed the relationship of form and function within a framework of analysis and rationality. Students learned to focus on the overall design or entire

composition to present unified works. Op art also stems from Trompe-l'œil and Anamorphosis. Links with psychological research have also been made, particularly with Gestalt theory and Psychophysiology.'

Certainly the choice (Op art) for the cover of this album was not haphazard, the contrary. I say it, insightful, O.M. transfers these concepts to his music. Moving, high-sounding, between b&w and the color/coloratura. Op art is a perceptual experience related to how vision functions. It is a dynamic visual art that stems from a discordant figure-ground relationship that puts the two planes—foreground and background—in a tense and

contradictory juxtaposition. Such is, decoded sonically, the structure of this volcanic composition. Concomitantly there are three major classes of the interaction of color: simultaneous contrast, successive contrast, and reverse contrast (or assimilation). Another perspective also under Melgacian approach.

[Triple subtlety: 1- We stare the cover image through a hole, as if each were a voyeur. I suppose some quaint eclipse between that and the Duchamp's *Étant donnés*, by the way; 2- Perform interactions with it since 2.1- keeping your eyes unblinking ... until 2.2- moving your head up, down, sideways, forward, backward ... while generating a kinetic intimacy with the cover; 3- Also there's a correlation speculative & reflexive in the specific

chronological duration > 32:23 <]

In short, Otacílio is among Goethe, Getulio Alviani and Richard Anuszkiewicz. The lines create after-images of certain colors due to how the retina receives and processes light. Goethe demonstrates in his treatise *Theory of Colours*, at the edge where light and dark meet, color arises because lightness and darkness are the two central properties in the creation of color.

Getulio Alviani used aluminum surfaces, which he treated to create light patterns that change as the watcher moves (vibrating texture surfaces). Often, colorist work is dominated by the same concerns of figure-ground movement, but they have the added element of contrasting colors that produce

different effects on the eye. For instance, in Anuszkiewicz's 'temple' paintings, the juxtaposition of two highly contrasting colors provokes a sense of depth in illusionistic three-dimensional space so that it appears as if the architectural shape is invading the viewer's space.

After this optical elucidation, I propose a very **constructive challenge**. I'd rather not discuss in more detail about this captivating parallel - using the jargon of the musical universe -, because it will be more interesting invite you to live a direct listening experience. Before 'Untitled Piece # 11', hear this frantic creation but simultaneously (epistemologically or intuitively) try to s-e-e the Music now!" (Caio

Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Op art, also known as optical art,
is a style of visual art that uses
optical illusions. Op art works are
abstract, with many better known
pieces in black and white. Typically,
they give the viewer the impression
of movement, hidden images, flashing
and vibrating patterns, or of swelling
or warping. The antecedents of Op
art in terms of graphic and color
effects can be traced back to Neo-
impressionism, Cubism, Futurism,
Constructivism and Dada;

II - Vintage musical equipment is
older music gear, including
instruments, amplifiers and effects

pedals, usually sought after, maintained and used by avid collectors or musicians. While any piece of equipment of sufficient age can be considered vintage, the term is typically applied to instruments and gear either known for their sound quality, rarity, or some unusual aspect.

III - Joyce Mansour (1928 – 1986) was an Egyptian-French author, notable as a Surrealist poet. She was born Joyce Patricia Adès, in Bowden, England, to Jewish-Egyptian parents. She lived in Cairo, where she first came in contact with Parisian surrealism, and then moved to Paris in 1953 where she became the best known Surrealist female poet, author of 16 books of poetry, as well as a number of important prose and

theatre pieces. In 1947, her first marriage at the age of 19 ended after six months when her husband died of an incurable disease. Her second marriage was to Samir Mansour in 1949. They then divided their time between Cairo and Paris. Joyce Mansour began to write in French.

Salgado Symphony

[duration 52:53] all rights reserved

|Mr. Melgaço brought to light a Series
of Nine Symphonies called
"Brasilianas". All pay homage to a
Brazilian consecrated Personality
and characterized by certain global
penetration. "Salgado" is part of that
Cycle.]

{All information and quotes below
were taken from & are openly
available in the world wide web.}

+

"For me, art is such a wide concept
- anything can be art", he claims.
There is no better definition of who is
Sebastião Salgado. An illuminated
calligrapher! A photographer is one
who writes with light. And that's

exactly what we hear through this
monumental Symphony, O.M. - a
clarified Artist - also composes with
the most notable light." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"The 'landscape' terminology is
impeccable. All the vastness
captured through the lens of the
honoree is translated with
exuberance and depth. All themes
addressed by whom is bestowed with
this unique tribute are treated with
incomparably expressive
sonic panoramas.

‘I work on stories rather than
individual pictures.’ (Salgado)

Everything turns into a real
Melgacian Saga from which the

adventurers participants become
more humanized than when
they started.

‘There are moments that you suffer
a lot, moments you won't photograph.
There are some people you like
better than others. But you give, you
receive, you cherish, you are there.
When you are really there, you know
when you see the picture later what
you are seeing.’ (Salgado)

A parallelism reigns masterfully. The
music focuses inventively dimensions
relating to the representation of the
Salgadian universe as well
there's the properly **exuberant**
artistic structure in its
metaphorical formalism.

‘The language that photography has

is a formal language. Any
photographer is doing something
formal. If it's formal, then it must be
an aesthetic way to communicate.'
(Salgado)

You must observe the cyclical nature
of percussion that complements the
respective identities of the first
three movements. The fourth
exorcises the percussive palpability
because - through the bells that tolls
- it's pure ascension, radiance.

'We are animals, born from the land
with the other species. Since we've
been living in cities, we've become
more and more stupid, not smarter.
What made us survive all these
hundreds of thousands of years is
our spirituality; the link to our land.'
(Salgado)

You should pay attention to orchestral joints provided by the composer (the various facets of the cohesive strings are essential for these connotations) in favor of gradation of the Mineral & Vegetable kingdom and then Animal and finally Human. Yet reaching the subtlety of luminous scripture that records and immortalizes it all. It's amazing how, at long last, everything is interconnected and converge to the same. Figuratively and sonically.

So many times I've photographed stories that show the degradation of the planet. I had one idea to go and photograph the factories that were polluting, and to see all the deposits of garbage. But, in the end, I thought the only way to give us an incentive, to bring hope, is to show the pictures

of the pristine planet - to see the
innocence.' (Salgado)

So when Mr. Melgaço takes his
Symphony to the culmination, he
defines, in my understanding,
'enlightenment' as 'the supremacy
of innocence'. Or maybe the other
way around: 'the supremacy of
light' as 'innocence'. One way
or/and another, if before its
completion there's a certain tension
that reflects the vulnerability and
uncertainty on the Earth until today
(and who knows for how long), the
paroxysm of his orchestral Piece (if
without the ambiguity of a planetary
funeral rumbling in global steeples)
idiosyncratically becomes the womb
of the most pristine and
phonophotographic Hope." (Pablo S.
Paz; Argentinean musicologist)

I - Sebastião Salgado (born February 8, 1944) is a Brazilian social documentary photographer and photojournalist. He has traveled in over 100 countries for his photographic projects. Most of these have appeared in numerous press publications and books. Touring exhibitions of this work have been presented throughout the world. Longtime gallery director Hal Gould considers Salgado to be the most important photographer of the early 21st century. Salgado is a UNICEF Goodwill Ambassador. He was awarded Foreign Honorary Membership of the American Academy of Arts and Sciences in 1992 and was awarded The Royal Photographic Society's Centenary

Medal and Honorary Fellowship
(HonFRPS) in 1993;

II - The Salt of the Earth is a 2014
French-Brazilian

biographical documentary

film directed by Wim Wenders and
Juliano Ribeiro Salgado. It was
selected to compete in the Un
Certain Regard section at the 2014
Cannes Film Festival where it won the
Special Prize. The film was nominated
for the Academy Award for Best
Documentary at the 87th Academy
Awards. It won the 2014 Audience
Award at the San Sebastián
International Film Festival and the
2015 Audience Award at the Tromsø
International Film Festival. It also
won the César Award for Best
Documentary Film

at the 40th César Awards.

The film portrays
the works of Salgado.

Le
Taj
Mahal
Noir

Otacílio
Melgaço
&
The
Mahashiva
Orchestra

[duration 01:12:39] all rights
reserved

+

"It's the second work signed by Otacílio Melgaço and having The stunning Mahashiva Orchestra as a guest. It's certainly not coincidence that O.M. explores what would be a darkling second Taj Mahal. The polysemic richness of the Brazilian composer and multi-instrumentalist is staggering! The way he designs again Indian accents in high universal language is ravishing!

'Taj Mahal rises above the banks of the river like a solitary tear suspended on the cheek of eternity', said Rabindranath Tagore. But Aldous Huxley makes us perceive that

‘marble covers a multitude of sins.’
White and black, two sides of the
same coin. Yes, after ‘OCA’

melgacootacilio.bandcamp.com/album/o-ca-otac-lio-melga-o-and-the-mahashiva-orchestra-otac-lio-melga-o-duration-1-16-11,

Melgaço pays us once more with the
same currency. The same
inestimable sonic gold." (Pablo S.
Paz; Argentinean musicologist)

"The Taj Mahal (from Persian and
Arabic, ‘Crown of Palaces’) is a
white marble mausoleum located on
the southern bank of Yamuna River in
the Indian city of Agra. It was
commissioned in 1632 by the Mughal
emperor Shah Jahan (reigned 1628–
1658) to house the tomb of his

favorite wife of three, Mumtaz Mahal. Construction was completed in 1653 and employed around 20,000 artisans under the guidance of a board of architects led by Ustad Ahmad Lahauri. The domed marble tomb is part of an integrated complex consisting of gardens and two red-sandstone buildings surrounded by a crenellated wall on three sides. Combines elements from Indian, Islamic, Persian and Turkish architectural styles and is widely recognized as ‘the jewel of Muslim art in India’. It is one of the world’s most celebrated structures, a symbol of India’s rich history and regarded by many as the best example of Mughal architecture.

A legend says that it was envisaged to build an identical stately and

magnificent tomb on the opposite bank of the river Yamuna, replacing the white marble for black. It would be designated as Mehtab Bagh (The Moonlight Garden).

I shall quote two ruminations: 1- The color black appears to result from time decay on the pallid marble originally abandoned in the place where the real was constructed. These stones would be used for the double and may have inspired such hypothesis; 2- In another conjecture: Mehtab Bagh is the image of the Taj Mahal reflected in the water. Between this and that I strongly believe that Mr. Melgaço absorbed the dual imagination to work it metaphorically - and exuberantly - in form of music. In other words, the transmuting power of the time (or

the various facets of duration -
videlicet an amount of time or a
particular time interval -) and the
reflexive element (reverberating and
echoing) as new symmetrical
geminate realities generator.

Once the writer Renu Saran declared
that 'Taj has been described as
having been designed by giants and
finished by jewellers.' I can literatim
say the equipollent about 'Le Noir'.
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

§

I - The Black Taj Mahal (Hindi: काला
ताज महल, from Persian/Urdu:
محل تاج سیاہ "Black Taj", "Kaala
Taj", also "the 2nd Taj") is a

legendary black marble mausoleum that is said to have been planned to be built across the Yamuna River opposite the Taj Mahal in Agra, Uttar Pradesh, India. Mughal emperor Shah Jahan is widely believed to have desired a mausoleum for himself similar to that of the one he had built in memory of his third wife, Mumtaz Mahal. A European traveler by the name of Jean Baptiste Tavernier who visited Agra in 1665 first mentioned the idea of Black Taj in his fanciful writings. The writings of Tavernier mention that Shah Jahan began to build his own tomb on the other side of the river but could not complete it as he was deposed by his own son Aurangzeb. However, many modern archeologists believe this story to be

myth;

II - "Ever since the construction of Taj Mahal, the building has been the source of an admiration transcending culture and geography, and so personal and emotional responses have consistently eclipsed scholastic appraisals of the monument." — Jean-Baptiste Tavernier, one of the first European visitors to the Taj Mahal.

The belief holds that Shah Jahan planned a mausoleum to be built in black marble across the Yamuna river, with the two structures connected by a bridge. The idea originates from fanciful writings of Jean-Baptiste Tavernier, a European traveller who visited Agra in 1665. It was suggested that Shah Jahan was overthrown by his son Aurangzeb before it could be built. Ruins of

blackened marble across the river in
Moonlight Garden, Mahtab Bagh,
seemed to support this legend;

III - Many scholars believe the idea of
the Black Taj belongs to fiction
rather than history. The traces which
are identified as the foundations of
the 2nd Taj are actually the enclosing
wall of a garden founded by Babur.

The irregular position of Shah
Jahan's cenotaph in comparison to
Mumtaz Mahal's, is similar to that at
the tomb of Itmad-ud-Daulah, and
thus should not be of any striking
significance. Besides, according to
Islamic law, bodies are buried with
their faces towards Mecca and legs
towards the south, and the husband
is placed on the right hand side of his
wife. The interpretation that the
cenotaph of Shah Jahan was not

meant to be placed here appears to
be superfluous;

IV - Modern excavations carried out
in the 1990s found that they were
discolored white stones that had
turned black. As some believe that a
more credible theory for the origins
of the black mausoleum was
demonstrated in 2006 by
archaeologists who reconstructed
part of the pool in the Moonlight
Garden. A dark reflection of the white
mausoleum could clearly be seen,
befitting Shah Jahan's obsession with
symmetry and the positioning
of the pool itself.

D a r c y m p h o n y

[duration 01:01:53] all rights
reserved

{Some information and quotes below
were taken from & are openly
available in the world wide web.}

+

"Mr. Melgaço brought to light a
Series of Nine Symphonies called
´Brasilianas´. All pay homage to a
Brazilian consecrated Personality
and characterized by certain global
penetration. ´Darcymphony´ is part
of that Cycle.

The four movements, in one way or
another, recount the plural existence
of the honoree: 1- Contact with a
pristine indigenous Brazil
(anthropological/ethnological

strand); 2- The making of a Thought that projectively encompasses the country - as 'New Rome' - (sociological/academic strand); 3- Modernist developmentalist perspective (educational/political strand); 4- Perpetuation of the humanist ideals of Darcy (literary/artistical strand).

Musically **Otacílio**

Melgaço offers us an articulation that is worthy of significant compliment: a predominant electronic aura (quite onirical, alias) and the intervention of primitivist elements. The contrast is enigmatic and especially contributes for our testimony of an exotically

sophisticated enthralling elegiac
Piece." (Pablo S. Paz; Argentinean
musicologist)

"Darcy Ribeiro (1922 – 1997) was a
Brazilian anthropologist, author and
politician. His ideas of Latin American
identity have influenced several later
scholars of related studies. As
Minister of Education of Brazil he
carried out profound reforms which
led him to be invited to participate in
academic reformulations in Chile,
Peru, Venezuela, Mexico and Uruguay
after leaving Brazil due to the 1964
coup d'état. Among other titles,
Doctor Honoris Causa in Sorbonne
and Copenhagen University.

In whilom, through a character with
autobiographical spirit, the writer
Ribeiro pointed out: ´ Around me, in

these Minas, flowers gentle
madness.' I believe there's a similar
perception when we hear a Melgacian
creation: 'a gentle madness'.
'Madness' (I mean the typical of
visionaries) or, in other words, a
high Clarity, Clairvoyance, Splendor.
'Darcymphony' is a kind of
ethnographic sonic docket;
simultaneously a wild, futuristic and
gentle Utopia. According to Eduardo
Galeano, 'Utopia is there on the
horizon. I approach two steps, she
moves away two steps. Path ten
steps and the horizon runs ten steps.
As much as I walk, I'll never reach it.
What is Utopia? Fits this: lest I leave
to walk.' One of the lessons that
Melgaço also presents us as a
precious resonant legacy." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

I - Darcy Ribeiro was born in Montes Claros, Minas Gerais (the same state where Melgaço comes from), the son of Reginaldo Ribeiro dos Santos and of Josefina Augusta da Silveira. He completed his primary and secondary education in his native town, at the Grupo Escolar Gonçalves Chaves and at the Ginásio Episcopal de Montes Claros. He is best known for development work in the areas of education, sociology and anthropology and for being, along with his friend and colleague Anísio Teixeira, one of the founders of the University of Brasília (Universidade de Brasília) in the early 1960s. (See John Dewey). He also served as the first rector of that university. He was the founder of the State University of

Norte Fluminense (Universidade Estadual do Norte Fluminense) as well. He wrote numerous books, many of them about the indigenous populations of Brazil;

II - Anthropologist lived ten years in the indigenous populations. This period produced some of his major works - including *Kadiwéu*, collection of essays on knowledge, bad luck and beauty, considered a classic of ethnology, mythology and art of the ancient Guaicurús Indians.

Another important work is *Diaries Indians*, in which reproduces in full the notes taken during expeditions to the Urubu-Kaapor Indians in the years 1949 and 1951, a time when working in the former SPI (Indian Protection Service). There he met

the marshal Cândido Rondon, who presided over the National Council for the Protection of Indians and that turned out to influence profoundly the work developed with indigenous communities.

Made in the anthropologist Darcy Ribeiro relationship are the creations of the Indian Museum and the Xingu National Park;

III - During the first mandate of governor Leonel Brizola in Rio de Janeiro (state) (1983-1987), Darcy Ribeiro created, planned and directed the implementation of the Integrated Centres for Public Instruction (Centros Integrados de Ensino Público), a visionary and revolutionary pedagogical project of assistance for children, including

recreational and cultural activities beyond formal instruction – making concrete the projects envisioned decades earlier by Anísio Teixeira;

IV - Darcy Ribeiro's ideas belonged to the evolutionist school of sociology and anthropology. He believed that people went through a "civilizational process" beginning as hunter-gatherers. This "civilizational process" was according to him marked by technological revolutions, and among these he stress the eight more important as the following:

the agricultural revolution
the urban revolution
the irrigation revolution
the metallurgic revolution
the livestock revolution
the mercantile revolution

the industrial revolution
the thermonuclear revolution

Ribeiro proposed also a classification scheme for Latin American countries where he identified "New Peoples" (Chile, Colombia, Paraguay, Venezuela etc.), that merged from the mix of several cultures; "Testimony Peoples" (Peru, Mexico, Ecuador, Guatemala and Bolivia), remnants of ancient civilizations; and Argentina and Uruguay, former "New Peoples" that became "Transplantated Peoples", essentially European, after massive immigration.

Camouflage
- Klangfarbenmelodie
für
Flávio
De
Carvalho -

[duration 31:00] all rights reserved

+

"The melody in the works of Melgaço supposedly does not exist. In reality it is a new concept that he presents. Are melodic lines that concurrently arise through overlays. Sometimes detectable, other times obscure or suggesting a complexity that has a tendency to transpose them into a harmonic condition. But, considering the melody as a flowing circuit, there's an aspect that is not controversial: the way he explores the coloratura of sounds makes me categorize him as a fabulous sonic painter. 'Painting is silent poetry', according to Plutarch.

C a m o u f l a g e is echoingly poetic

and pictorially pervades the silence
taking brilliantly off-beat advantage
of the trinity 'Sound-Color-Melody'.

Jackson Pollock conclusively adds:
'Painting is self-discovery. Every
good artist paints what he is.' Yes!,
even when camouflaged, Otacílio
Melgaço could not be more authentic,
true-born, pukka." (Pablo S. Paz;
Argentinean musicologist)

"1 - Camouflage is the use of any
combination of materials, coloration
or illumination for concealment,
either by making animals or objects
hard to see (crypsis), or by
disguising them as something else
(mimesis). Examples include the
leopard's spotted coat, the
battledress of a modern soldier, and
the leaf-mimic katydid's wings.

A third approach, motion dazzle, confuses the observer with a conspicuous pattern, making the object visible but momentarily harder to locate. The majority of camouflage methods aim for crypsis, often through a general resemblance to the background, high contrast disruptive coloration, eliminating shadow, and countershading. In the open ocean, where there is no background, the principal methods of camouflage are transparency, silvering, and countershading, while the ability to produce light is among other things used for counter-illumination on the undersides of cephalopods such as squid. Some animals, such as chameleons and octopuses, are capable of actively changing their skin pattern and colours, whether for camouflage or

for signalling;

2 - Klangfarbenmelodie: a term coined by composer Arnold Schoenberg to describe a style of composition that employs several

different kinds of **tone**

colors to a single pitch or to multiple pitches. This is achieved by distributing the pitch or melody among several different instruments;

3 - One to whom this Piece is dedicated, among other labels, was architect, engineer, set designer, playwright, painter, designer, writer, philosopher, performer, flashmobist, musician;

4 - The yarn that Melgaço spins

around such concepts:

. Camouflage,

. Timbre Orchestration,

. (a) Tribute to the metamorphic
Mr. Rezende,

is phenomenal. Just like Flávio,
Otacílio perpetuates its eccentric,
visionary, provocative, adventurer,
disturber, ‘cannibalistic’,
transformer, Mephistophelian
reputation. His penetrating and
heterodox Klangfarbenmelodie could
be called ‘anthropophagic’
(identically to Carvalhian modernism)
while contexture/catenaion of the
plurality that is the creation of O.M.,
many men and artists in chameleonic
one." (Caio Campbell; Anglo-Brazilian

semilogist and musician)

&

I - Klangfarbenmelodie (German for sound-color-melody) is a musical technique that involves splitting a musical line or melody between several instruments, rather than assigning it to just one instrument (or set of instruments), thereby adding color (timbre) and texture to the melodic line. The technique is sometimes compared to "pointillism", a neo-impressionist painting technique.

The term derives from Arnold Schoenberg's *Harmonielehre*, where he discusses the creation of "timbre-structures." Schoenberg and Anton Webern are particularly noted for

their use of the technique, Schoenberg most notably in the third of his Five Pieces for Orchestra (Op. 16), and Webern in his Op. 10 (likely a response to Schoenberg's Op. 16), his Concerto for Nine Instruments (Op. 24), the Op. 11 pieces for cello and piano, and his orchestration of the six-part ricercar from Bach's Musical Offering.

Notable examples of such voice distribution that preceded the use of the term are Berlioz' *Symphonie fantastique* where, in the fourth movement (March to the Scaffold, bars 109-112), the melody is passed between the strings and the winds several times; and the works of Claude Debussy. Regarding the latter, Samson writes: "To a marked degree the music of Debussy elevates

timbre to an unprecedented structural status; already in *Prélude à l'après-midi d'un faune* the color of flute and harp functions referentially."

In the 1950s, the concept inspired a number of European composers including Karlheinz Stockhausen to attempt systematization of timbre along serial lines, especially in electronic music;

II - Flávio de Rezende Carvalho (1899–1973) was a Brazilian architect and artist.

Carvalho was educated in France from 1911 to 1914, and then in Newcastle-upon-Tyne until 1922, attending the King Edward the Seventh School of Fine Arts and

Durham University's Armstrong College. In Newcastle he obtained degrees in both civil engineering and fine art. Carvalho returned to São Paulo in 1922, joining a local construction firm, before designing his own buildings and creating numerous artworks. In all his diverse practice he was largely influenced by the writings of Sigmund Freud and of the social anthropologist James Frazer. Le Corbusier defined him as a "Romantic Revolutionary".

As an artist Carvalho represented Brazil at the 1950 Venice Biennial. Amongst his most noted works in the medium is the series Tragic Series which depicted the death of his mother. Carvalho was also an influential writer, penning the play Dance of the Dead God for the

Experimental Theater in 1933.

Carvalho was noted for his experimental designs, such as a scheme for the Governor's Palace in São Paulo in 1927 (unbuilt), the Main House at Capuava Ranch and a residential complex at Alameda Lorena. Cavalcanti writes that "His freedom and lack of commitment to rigid dogmas led him to create a personal language that mixed styles, references and construction techniques." This openness has also made that Carvalho has been hailed as pivotal figure in activating discussions about the relationship and overlaps between art and architecture.

Carvalho frequently courted controversy in his time, walking in

the opposite direction to a Corpus Christi parade in São Paulo, creating various "performances" before the term was coined. He could regularly be seen female clothing, ostensibly as part of a performance art piece also being an important influence on Helio Oiticica and a precursor to Neo-Concretists such as Lygia Clark and Lygia Pape. He could regularly be seen female clothing, ostensibly as part of a performance art piece.

Carvalho was nominated for the Nobel prize in literature in 1939 by Paul V Shaw, professor of history at the University of São Paulo.

Goeldi
Symphony

[duration 49:41] all rights reserved

{Some information and quotes below
were taken from & are openly
available in the world wide web.}

+

"Mr. Melgaço brought to light a
Series of Nine Symphonies called
´Brasilianas´. All pay homage to a
Brazilian consecrated Personality
and characterized by certain global
penetration. ´Goeldi´ is part of that
Cycle.

I believe that O.M. is entitled to a
level that, for being so intrinsically
humanistic, could claim a mystical
glow. In his music [paraphrasing
Moore & Campbell] movement and
yet the absence of motion. There´s

no space. No time, and hence nothing
(professedly) moves ... in fact, much
more than that: there ... everything
EXISTS." (Pablo S. Paz; Argentinean
musicologist)

"Oswaldo Goeldi words:

‘ Each trace is
a piece of nerve
with the vehemence

of a barbarian
heart. ’

Were the woodcuts that consecrated
him. The prevalence of black hue - &
murky spectrum, gloomy themes - is
indelible in his xylogravures (at least
in the penetrative eyes - and ears -

of Otacílio). Of all the Melgacian symphonies, this is the most blackened, no doubt.

B l a c k – ‘Not without possibilities [...] like an eternal silence...’, according to Kandinsky.

Otacílio Melgaço reaches here the barbarian heart of ‘obscurative’ silence! Vehemently strikes the most neuralgic point of such darkling and invaginating sonic Piece.” (Caio Campbell; Anglo-Brazilian semiologist and musician)

⌘

I - Oswaldo Goeldi (1895 – 1961) was a Brazilian artist and renowned engraver. He was the son of Swiss naturalist Émil Goeldi.

Goeldi was born in born in Rio de Janeiro, but lived in Belém, in the state Pará, until he was 6 years old.

His father was based there as director of the Museu de História Natural e Etnografia do Pará (presently the Emílio Goeldi Museum).

In 1910 his family returned to Switzerland and he started his studies in Bern, and later in Zurich. After serving for a brief period in the army during the First World War, Goeldi moved to Geneva, where he was accepted at the École des Arts et Métiers. Frustrated with the academic environment, he abandoned the school after his father's death in 1917 and began studying with artists Serge Pahnke (1875-1950) and Henri van Muyden (1860-s.d.), and later with Hermann Kümmerly, with whom he learned

lithography.

In 1919 Goeldi returned to Rio de Janeiro and began a career of engraver and illustrator for popular magazines. He became attached to a group of vanguardist artists and intellectuals, such as Beatrix Reynal, Aníbal Machado (1894-1964), Otto Maria Carpeaux (1900-1978), Manuel Bandeira (1884-1968), Álvaro Moreyra (1888-1964), Ronald de Carvalho (1893-1935), Emiliano Di Cavalcanti (1897-1976) and Rachel de Queiroz (1910-2003). During this period, he worked intensely as an artist and did his first individual exposition, which was, however, poorly received by the art critics. Wounded by the criticisms, Goeldi withdrew from the artistic scene and isolated himself in the city of Niterói.

Solitary, he supported himself more and more as a well known illustrator for book editions and magazines, working mainly with xylogravures. He also became estranged from his family in 1922, refusing their appeal to return to Europe. He took part in the Week of Modern Art in São Paulo that year. His first album, "10 Gravuras em Madeira" was edited in 1930, allowing Goeldi to save enough money to return to Europe in 1931. He exposed in Bern and Berlin, and visited again his great inspirators, Alfred Kubin and Hermann Kümmerli.

In the following decades, after returning to Brazil, Goeldi's artistic prestige was strengthened, and he was accepted at the 25th Venice Bienal in 1950. He became nationally and internationally known and got his

first prize, in the First International Art Bienal of São Paulo, in 1951. From 1952 until his death, Goeldi became a respected and influential art teacher in the Escola Nacional de Belas Artes.

He died on February 15, 1961, alone in his small apartment in Rio.

Goeldi's work has been exposed posthumously in more than a hundred expositions in Brazil, Argentina, France, Portugal, Switzerland and Spain;

II - www.centrovirtualgoeldi.com

The Modern Prometheus

[duration 31:13] all rights reserved

+

"Works of classical music, opera, and ballet directly or indirectly inspired by the myth of Prometheus have included renderings by some of the major composers of both the nineteenth and twentieth centuries. In this tradition, the orchestral representation of the myth has received the most sustained attention of composers. These have included the symphonic poem by Franz Liszt titled Prometheus from 1850, among his other Symphonic Poems (No. 5, S.99). Alexander Scriabin composed Prometheus: Poem of Fire, Opus 60 (1910), also for orchestra. In the same year Gabriel Fauré composed his three-act opera

Prométhée (1910). Charles-Valentin Alkan composed his Grande sonate 'Les quatre âges' (1847), with the 4th movement entitled 'Prométhée enchaîné' (Prometheus Bound). Beethoven composed the score to a ballet version of the myth titled The Creatures of Prometheus (1801). An adaptation of Goethe's poetic version of the myth was composed by Hugo Wolf, Prometheus (Bedecke deinen Himmel, Zeus, 1889), as part of his Goethe-lieder for voice and piano, later transcribed for orchestra and voice. An opera of the myth was composed by Carl Orff titled Prometheus (1968), using Aeschylus' Greek language Prometheia.

Here and now, the step that Otacílio Melgaço takes in continuous Music History (modernizing the

mythological theme) is the very sophisticated eclipse between contemporary classical constructional elements and various forms of sound popular expressions, in the case (stupendously 'reinventing' the) free jazz, punk rock and Brazilian rhythmicities respectively.

Franz Kafka wrote a short piece on Prometheus, outlining what he saw as his perspective on four aspects of his myth:

According to the first, he was clamped to a rock in the Caucasus for betraying the secrets of the gods to men, and the gods sent eagles to feed on his liver, which was perpetually renewed. According to the second,

Prometheus, goaded by the pain of
the tearing beaks, pressed himself
deeper and deeper into the rock until
he became one with it.

According to the third, his treachery
was forgotten in the course of
thousands of years, forgotten by the
gods, the eagles, forgotten
by himself.

According to the fourth, everyone
grew weary of the meaningless
affair. The gods grew weary, the
eagles grew weary, the wound
closed wearily.

There remains the inexplicable mass
of rock. The legend tried to explain
the inexplicable. As it came out of a
substratum of truth it had in turn to
end in the inexplicable.

One of the many appropriate
conclusions, perchance according to

a fifth possibility: through 'The
Modern Prometheus', what we hear
is not an attempt to explain the
unexplainable sonically...
This - Mr. Melgaço has done many
times.

This time - O.M. takes as its starting
point the inexplicable and,
culminatingly, reveals to us some
perennial/intriguing/universal
truths." (Pablo S. Paz; Argentinean
musicologist)

"Certain references are welcome.

Prometheus, meaning 'forethought',
is a Titan in Greek mythology, best
known as the benefactor who
brought fire to mankind. Prometheus
sided with Zeus and the ascending
Olympian gods in the vast
cosmological struggle against

Cronus (Kronos) and the other Titans. Prometheus was therefore on the conquering side of the cataclysmic war of the Greek gods, the Titanomachy, where Zeus and the Olympian gods ultimately defeated Cronus and the other Titans.

Ancient myths and legends relate at least four versions of the narratives describing Prometheus, his exploits with Zeus, and his eternal punishment as also inflicted by Zeus.

There is a single somewhat comprehensive version of the birth of Prometheus and several variant versions of his subjection to eternal suffering at the will of Zeus. The most significant narratives of his origin appear in the *Theogony* of Hesiod which relates Prometheus as being the son of the Titan Iapetus by

Clymene, one of the Oceanids. Hesiod then presents Prometheus as subsequently being a lowly challenger to Zeus's omnipotence. In the trick at Mecone, Prometheus tricks Zeus into eternally claiming the inedible parts of cows and bulls for the sacrificial ceremonies of the gods, while conceding the nourishing parts to humans for the eternal benefit of humankind. The two remaining central episodes regarding Prometheus as written by Hesiod include his theft of fire from Olympus for the benefit of humanity against the will of Zeus, and the eternal punishment which Prometheus would endure for these acts as inflicted upon him by the judgment of Zeus. For the greater part, the pre-Athenian ancient sources are selective in which of

these narrative elements they chose by their own preferences to honor and support, and which ones they chose to exclude. The specific combinations of these relatively independent narrative elements by individual ancient authors (Hesiod, Homer, Pindar, Pythagoras), and specific exclusions among them, are often influenced by the particular needs and purposes of the larger myths and legends which they are depicting. Each individual ancient author selectively preferred certain crucial stories depicting Prometheus over others.

The intensive growth and expansion of Greek literature and philosophy in the classical fourth and fifth century Athenian period would greatly affect both the interpretation and influence

which the myth of Prometheus would exert upon Athenian culture. This influence would extend beyond its dramatic and tragic form in the Athenian period, and influence large portions of the greater Western literary tradition which would follow it for over two millennia. All three of the major Athenian tragedians, Aeschylus, Sophocles and Euripides, were affected by the myth of Prometheus. The surviving plays and fragments of Aeschylus regarding Prometheus retain a special place of prominence within modern scholarship for their having survived the ravages of time. The majority of plays written by Aeschylus, Sophocles and Euripides have been lost to literary antiquity, including many of their writings on Prometheus.

Both during and after the Renaissance, Prometheus would again emerge as a major inspiration for his literary and poetic significance as a symbol and archetype to inspire new generations of artists, sculptors, poets, musicians, novelists, playwrights, and film-makers. His literary and mythological personage remains prominently portrayed in contemporary sculpture, art and literary expression including Mary Shelley's portrayal of Frankenstein as The Modern Prometheus. The influence of the myth of Prometheus extends well into the 20th and 21st century as well.

From now on I believe that the Brazilian composer and multi-instrumentalist recreates the Greek

myth - reflected in its tripartite
Piece (each segment is a petard!) -
and so the 'fire' being bestowed to
mankind. All parts are incendiary in
intensity, potency, freneticity,
energy, excitement. Probably
reification as well.

On the one hand, I see a sharp
Melgacian criticism: the crucial role
that men themselves have played in
terms of a possible metaphorical
frantic pirofagic destination for
Humanity (we should remember that
modern Prometheus is created from
several humans). Therefore, the
mythological figure as a reflection of
the ancient figure, pre-Hesiodic,
rogue ('trickster'), which served to
show the mixture of good and evil
that exists in us mortals. Ancient and
so present. [Minutiae: as the audible

triadic division, are also three nymphs on the album cover. More: if it's a vulture eating the liver of our main character, O.M. metamorphoses Prometheus himself into a winged being - resembling the Icarus.]

On the other hand, resume this motif nowadays brings at least two auspicious prospects: 1- Goethe describes Prometheus as an extraordinary being, who refuses to worship gods and as a rebellious act, volunteer to make men according to their own image. This issue of defiance to the gods/the creation of life is a topic that brings more responsibility for every humanistic decision & attitude - this is one of the implicit messages of insurrectionist Otacílio, certainly; 2- As we already know, the Greek hero Heracles

(Roman Hercules) rids Prometheus
from the hitherto indestructible
chains. In a way, it's what Otacílio
Melgaço does defiantly provokingly
teasingly artistically with each of us."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - The etymology of the theonym
Prometheus is debated. The classical
view is that it signifies "forethought,"
as that of his brother Epimetheus
denotes "afterthought". It has been
theorized that it derives from the
Proto-Indo-European root that also
produces the Vedic pra math, "to
steal," hence pramathyu-s, "thief",
cognate with "Prometheus", the thief
of fire. The Vedic myth of fire's theft
by Mātariśvan is an analog to the

Greek account. Pramantha was the
tool used to create fire;

II - "Prometheus" is a poem by
Johann Wolfgang von Goethe, in
which a character based on the
mythic Prometheus addresses God
(as Zeus) in a romantic and
misotheist tone of accusation and
defiance. The poem was written
between 1772 and 1774. It was first
published fifteen years later in 1789.

It is an important work as it
represents one of the first
encounters of the Prometheus myth
with the literary Romantic movement
identified with Goethe and with the
Sturm und Drang movement;

III - As stated by Reiner Stach,
"Kafka's world was mythical in
nature, with Old Testament and

Jewish legends providing the templates, and it was only logical (even if Kafka did not state it openly) that he would try his hand at the canon of antiquity, reinterpreting it and incorporating it into his own imagination in the form of allusions, as in 'The Silence of the Sirens,' 'Prometheus,' and 'Poseidon.'" Among contemporary poets, the British poet Ted Hughes wrote the a 1973 collection of poems titled Prometheus On His Crag. The Nepali poet Laxmi Prasad Devkota (d. 1949) also wrote an epic titled Prometheus (प्रमीथस).

In his 1952 book, Lucifer and Prometheus, Zvi Werblowsky presented the speculatively derived Jungian construction of the character of Satan in Milton's

celebrated poem *Paradise Lost*. Werblowsky applied his own Jungian style of interpretation to appropriate parts of the Prometheus myth for the purpose of interpreting Milton. A reprint of his book in the 1990s by Routledge Press included an introduction to the book by Carl Jung. Some Gnostics have been associated with identifying the theft of fire from heaven as embodied by the fall of Lucifer "the Light Bearer";

IV - The author of *Frankenstein: The Modern Prometheus*, Mary Shelley, wrote the famous version of her short novel in the 19th century. It was published in 1818; two years before Percy Shelley's above mentioned play. It has endured as one of the most frequently revisited literary themes in twentieth century

film and popular reception with few rivals for its sheer popularity among even established literary works of art. The primary theme is a parallel to the aspect of the Prometheus myth which concentrates on the creation of man by the Titans, transferred and made contemporary by Shelley for British audiences of her time. The subject is that of the creation of life by a scientist, thus bestowing life through the application and technology of medical science rather than by the natural acts of reproduction. The short novel has been adapted into many films and productions ranging from the early versions with Boris Karloff to later versions featuring Kenneth Branagh, among others.

Hil st
S y m p h o n y

[duration 48:44] all rights reserved

{Some information and quotes below
were taken from & are openly
available in the world wide web.}

+

"Mr. Melgaço brought to light a
Series of Nine Symphonies called
´Brasilianas´. All pay homage to a
Brazilian consecrated Personality
and characterized by certain global
penetration. ´Hilst´ is part of that
Cycle.

She's a writer most studied by
academics around the world, in fact
is not known by a more robust public
but to me H.H. was chosen to
represent this more hidden
compatriot face however carrier of
fascinating cosmopolitanism.

Hilda de Almeida Prado Hilst (1930 - 2004), more widely known as Hilda Hilst, was a Brazilian versifier, playwright and novelist, whose fiction and poetry often drew upon themes of delicate intimacy, while also addressing the topic of insanity and incorporating supernatural events. Several of her late works include elements of magic realism.

Delicate intimacy, insanity, supernatural events, magic realism ... all is quite providential to try to define this medullary & ethereal Symphony!" (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Each of the poetical four movements is a Saga in itself. And at every split second there's a sense of ascension that takes the very

sound substratum to its almost
physiologically inaudible limit.
An Ultra Artistic Face of Instrumental
Transcommunication!"
(Pablo S. Paz; Argentinean
musicologist)

&

I - Hilda Hilst wrote for almost 50
years, and collected the most
important Brazilian literary prizes.
Her work proceeded in several
stages: she began as a poet,
publishing *Presságio* in 1950; started
publishing and staging plays in 1967;
and shifted into prose in 1970, with
her experimental text *Fluxo-Floema*.
Throughout her career, beginning in
1958, with Adoniron Barbosa,
musicians selected poems of hers to
be set to music.

In 1962 she won the Prêmio PEN Clube of São Paulo, for *Sete Cantos do Poeta para o Anjo* (Massao Ohno Editor, 1962). In 1969, the play *O Verdugo* took the Prêmio Anchieta, one of the most important in the country at the time. The Associação Brasileira de Críticos de Arte (APCA Prize) deemed *Ficções* (Edições Quíron, 1977) the best book of the year. In 1981, Hilda Hilst won the Grande Prêmio da Crítica para o Conjunto da Obra, by the same Associação Brasileira de Críticos de Arte. In 1984, the Câmara Brasileira do Livro awarded her the Jabuti Prize for *Cantares de Perda e Predileção*, and the following year the same book claimed the Prêmio Cassiano Ricardo (Clube de Poesia de São Paulo). *Rútilo Nada*, published in 1993, took the Jabuti Prize for best

short story, and finally, on August 9, 2002, she was awarded at the 47th edition of Prêmio Moinho Santista in the poetry category.

From 1982 to 1995 Hilst participated in the Programa do Artista Residente (Artist-in-Residence program), at the Universidade Estadual de Campinas - UNICAMP. Since 1995 her personal files have been in IEL-UNICAMP and are available to researchers worldwide.

In several of her writings Hilst tackled politically and socially controversial issues, such as obscenity, queer sexuality, and incest. The tetralogy that comprises *O caderno rosa de Lori Lamby* and *Contos d'escárnio. Textos grotescos* (1990); *Cartas de um Sedutor* (1991);

and *Bufólicas* (1992), includes overtly pornographic material, if not "pornography" per se. She explored theological issues in her work as well;

II - A number of Hilst's books were originally published by smaller Brazilian publishers, but beginning in 2001, Editora Globo, the publishing branch of the Brazilian media organization Globo, began reissuing nearly all her works, as part of its *Coleção Reunidas de Hilda Hilst*.

Some of her texts have been translated from Portuguese to French, English, Italian and German. In March 1997, her works *Com meus olhos de cão* and *A obscena senhora D* were published by Éditions Gallimard, translated by Maryvonne Lapouge. *A obscena senhora D* was

translated into English as *The Obscene Madame D* collaboratively by Nathanaël and Rachel Gontijo Araújo, and published jointly by Nightboat Books in New York and A Bolha Editora in Rio de Janeiro in 2012. In 2014, *Letters from a Seducer*, John Keene's translation of Brazilian Hilda Hilst's 1991 novel *Cartas de um sedutor*, was published by Nightboat Books and A Bolha Editora, and *With My Dog Eyes*, Adam Morris's translation of Hilst's 1986 novella *Com os meus olhos de cão*, was published by Melville House.

Besouro
Mangangá

[duration 35:22] all rights reserved

+

"Manoel Henrique Pereira (1895 - 1924), better known as Besouro Mangangá (Mangangá Beetle) was a Bahian that in the early twentieth century became the greatest **symbol** of Capoeira. His fame reached the national level from 1930 and, with the expansion of that martial art to other continents (martial art that combines elements of dance, acrobatics and music, and is sometimes referred to as a game), It became international.

Manoel that early learned the secrets of Capoeira with Master Alipio in the lower pier (Salvador), was baptized as Mangangá Beetle

because many said that when he was involved in a confrontation and the number of enemies was considerable - making it impossible defeat them -, then he would undergo a metamorphosis into a beetle and so would fly and escape. Several legends emerged to justify his actions, as if he had the 'closed body' (protected by supernatural forces) and that the bullets and daggers could not hurt him. Because of its supposed powers Manoel Henrique Pereira became a mythological character for Capoeira practitioners, having his identity related to bohemians, outcasts, rogues etc. Especially Mangangá was a man on the sidelines, an outsider. A man who did not tolerate inhumane atrocious heartless ruthless bestial injustices - first citing his revolt

against racism. He was an example
of the Brazilian black man who not
allowed himself to be trounced by a
prejudiced and intolerant society.
Was a Righteous, idiosyncratically.

The same belief that hovered around
this legendary figure, now is
metamorphosed into music.
However, the sonic Beetle f(l)ight
(B.M. by O.M.) is not an unexpected
transmorphic escape but metaphor
of pure, dense and transmorphic
t-r-a-n-s-c-e-n-d-e-n-c-e." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"If there´s an iconic flag of capoeira
- is the berimbau. For most of this
mysterious work, Otacílio Melgaço, in
addition to incisive strings /
ritualistic percussion / concrete

effects, reinvents (sometimes
obscurely, sometimes solarized,
sometimes in gradations between
them) the instrument from an
extraordinary perspective.

‘The impossibility of one person
completely capturing capoeira, yet
its potential to be touched by anyone
are part of the balance of power and
beauty of this magical art.’ —
Mestre Accordeon

Perhaps the Scarab Ebony has
captured, achieved it. One way or
another, here is also a proper
definition of the present discographic
album: *Balance of Power and Beauty
of the Magical Melgacian Art!*" (Pablo
S. Paz; Argentinean musicologist)



I - Capoeira was developed in Brazil mainly by African descendants with native Brazilian influences, probably beginning in the 16th century. It is known for quick and complex moves, using mainly power, speed, and leverage for a wide variety of kicks, spins, and highly mobile techniques.

The most widely accepted origin of the word capoeira comes from the Tupi words ka'a ("jungle") e pôer ("it was"), referring to the areas of low vegetation in the **Brazilian interior** where fugitive slaves would hide.

On 26 November 2014 Capoeira was granted a special protected status as "intangible cultural heritage" by UNESCO;

II - In the 16th century, Portugal had claimed one of the largest territories of the colonial empires, but lacked people to colonize it, especially workers. In the Brazilian colony, the Portuguese, like many European colonists, chose to use slavery to supply this shortage of workers.

In its first century, the main economic activity in the colony was the production and processing of sugar cane. Portuguese colonists created large sugarcane farms called engenhos, which depended on the labor of slaves. Slaves, living in inhumane and humiliating conditions, were forced to work hard and often suffered physical punishment for small misbehaviors. Although slaves often outnumbered colonists, rebellions were rare due to lack of

weapons, harsh colonial law, disagreement between slaves coming from different African cultures and lack of knowledge about the new land and its surroundings usually discouraged the idea of a rebellion.

In this environment, capoeira was born as a simple hope of survival. It was a tool with which an escaped slave, completely unequipped, could survive in the hostile, unknown land and face the hunt of the capitães-do-mato, the armed and mounted colonial agents who were charged with finding and capturing escapees;

III - The berimbau is a single-string percussion instrument, a musical bow, from Brazil. Originally from Africa where it receives different names, the berimbau was eventually

incorporated into the practice of the Afro-Brazilian martial art capoeira, the berimbau (the soul of capoeira) leads the capoeiristas movement in the roda—the faster the berimbau is playing the faster the capoeirista moves in the game. The instrument is known for being the subject matter of a popular song by Brazilian guitarist Baden Powell, with lyrics by Vinicius de Moraes. The instrument is also a part of Candomblé-de-caboclo tradition.

Lispector Symphony

[duration 47:11] all rights reserved

+

"Mr. Melgaço brought to light a Series of Nine Symphonies called 'Brasilianas'. All pay homage to a Brazilian consecrated Personality and characterized by certain global penetration. 'Lispector' is part of that Cycle.

'I want the following word: splendor, splendor is fruit in all its succulence, fruit without sadness. I want vast distances. My savage intuition of myself' once C.L. wrote.

Musically, O.M. satisfied the longing of Clarice because 'Lispector Symphony' is splendid, is a succulent fruit without sadness, vast

distances and a savage intuition of
WHO WE ALL delugely ARE." (Pablo S.
Paz; Argentinean musicologist)

"Clarice, born Chaya Pinkhasovna, is
mirrored by Otacílio Melgaço in
various Lispectorian dimensions.
Reality, Imagination, Delirium,
Transubstantiation...

Rippling through the sound of quad
movement and feeling myself in a
state of Grace, I can envision some
definitions for this contemporary
Masterpiece:

Near to the Wild Sonic Heart;

The Bitten Apple in the Dark;

The Passion According to O.M.;

An Apprenticeship or The
Discographic Album of Pleasures;

The St(r)eam of Life;

The Hour of the Shooting Star;

A Breath of Vibrational Life;

The Foreign Deafening Legion;

Covert (en)Joy(ment);

The Imitation of the Name
of the Rose;

The Via Crucis of

the Whole/Holy Body;

Where You Were at One Thousand
and One Nights;

The Mystery of the Thinking Clarity;

The Woman Who Killed the
(sel)Fish(ness);

The Besieged Clarice;

Learning to Live in Lispector;

How the Sea Stars were Born;

The Melgacian Chandelier;

The Discovery of the Sound World;

Hearing of **Splendor!"** (Caio

Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Clarice Lispector (1920 – 1977)
was a Brazilian writer who has been
described as the most important
Jewish writer since Franz Kafka.
Acclaimed internationally for her
innovative novels and short stories,
she was also a journalist. Born to a
Jewish family in Podolia in Western
Ukraine, she was brought to Brazil as
an infant, amidst the disasters
engulfing her native land following
the First World War.

She grew up in Recife, northeastern
Brazil, where her mother died when
she was nine. The family moved to
Rio de Janeiro when she was in her

teens. While in law school in Rio, she began publishing her first journalistic work and short stories, catapulting to fame at the age of 23 with the publication of her first novel, *Near to the Wild Heart* (*Perto do Coração Selvagem*), written as an interior monologue in a style and language that was considered revolutionary in Brazil.

She left Brazil in 1944, following her marriage to a Brazilian diplomat, and spent the next decade and a half in Europe and the United States. Upon return to Rio de Janeiro in 1959, she began producing her most famous works, including the stories of *Family Ties* (*Laços de Família*), the great mystic novel *The Passion According to G.H.* (*A Paixão Segundo G.H.*), and what is arguably her masterpiece,

Água Viva. Injured in an accident in 1966, she spent the last decade of her life in frequent pain, steadily writing and publishing novels and stories until her premature death in 1977;

II - She has been the subject of numerous books, and references to her and her work are common in Brazilian literature and music. Several of her works have been turned into films. In 2009, the American writer Benjamin Moser published *Why This World: A Biography of Clarice Lispector*. Since that publication, her works have been the object of an extensive project of retranslation, published by New Directions Publishing and Penguin Modern Classics, the first Brazilian to enter that prestigious series.

Luci(mph)o(ny)

[duration 41:38] all rights reserved

+

"Mr. Melgaço brought to light a Series of Nine Symphonies called 'Brasilianas'. All pay homage to a Brazilian consecrated Personality and characterized by certain global penetration. 'Luci(mph)o(ny)' is part of that Cycle. He's the culmination of this ninefold labor of Hercules. With a golden key (or fleece). Certainly Lúcio Cardoso has no such planetary ballast in respective niche, but deserve. At least because of all he brought up about the underground of Brazilianness. Being also from Minas Gerais, it seems to me a choice of 'the prodigal son'; O.M. returns from the world to the land where was

given to the light. And does his part (contributes its unmatched share) in terms of revealing it for the sake of testimony and appreciation/delight of the remaining parts of all mankind.

Background: Recently, the composer and multi-instrumentalist was hired to create a soundtrack for a role-playing game. As the partnership was interrupted by bureaucratic reasons, he held a metamorphosis: its creation now under a startling symphonic perspective. Like sound atmosphere´n´acclimatization was quite similar, the contextualization from the life and work of Cardoso must have been a natural Melgacian leap and surely endowed with thrilling genius.

Lúcio once mused: ´Love is a

monologue caught in the shade.' In the same shade, 'Luci(mph)o(ny)' is a dialogue. Unlike the other eight symphonies belonging to 'Brasilianas', this consists of fascinating fragments. Fragments d'un discours amoureux. Interconnecting fragments. The sagacious orthography of the title of this musical maze is proof of that.

We found an opaque varnish throughout the composition. The volume (every nuance) is usually subterranean. A music full of folding screens, blinds. There is a fantasmatic air all the time because the L.C. literature sought to reveal the other side of his people and culture (from the same O.M. birth state, Minas Gerais). The dark side, veiled, hidden, unconscious. The life

of the one who receives this sonic honor was uniquely controversial and walked the tightrope between gloom and radiance. The rich range of details of this Piece is stupendous and brings, in my opinion, challenging surprises like magical realism or even science fiction spectra in timbres and intricacies. The parallel is not as surreal because we´re talking about unexplored areas of human condition. A dorsal addendum: Originally Otacílio was linked to a proposal (Cosmicism) inspired by H.P. Lovecraft. This information makes it easier to understand why justifiably we´re fantastically abducted during the act of hearing... To quote just one example, the references to the perception of Time being elapsed - by Mr. M. - are chilling! [If we imagine this work as a

sound approach to the whole Lovecraftian universe, such terrific invention readily would have to be placed on the Olympus of synesthetic adaptations related to Howard Phillips.]

Still regarding 'sides', 'The Nothingness is just another side of the Absolute of which could believe in God', Cardoso also wrote. Melgaço walks **between God and The Nothingness** - in 'Luci(mph)o(ny)'. Both leading to the same (Artistic) sense: the **ABSOLUTE!**" (Pablo S. Paz; Argentinean musicologist)

"Recently, I made analogies among titles of Clarice Lispector books and the Melgacian Symphony dedicated

to her.

melgacootacilio.bandcamp.com/album/lispector-symphony-otac-lio-melga-o-duration-47-11

Lispector was in love with Lúcio Cardoso and despite not having been carried out in specific direction (he assumed himself gay), their relationship was always very deep. In honor of this bright connection, I will do the same and so suggest to you possible connotations for vertiginous ‘Luci(mph)o(ny)’:

The Pillow Willow;

The Audible Light on the
Underground;

Empty-Hands Clapping;

The Unknown Under the Dark Sky;

Lost Days, Meetings;

The Amphitheater of the Absurd;

The Bewitched Listener;

Chronicle of the Murdered
Sweet Home;

The Mystery of MMMelgaço;

Four Stories of the Province and
the City;

The Travel(er) to the End of the
Night..." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

8

I - Joaquim Lúcio Cardoso Filho,
known as Lúcio Cardoso (1912 - 1968)
was a Brazilian novelist,
playwright, and poet.

The son of an impoverished but
prominent family in Minas Gerais,
Lúcio Cardoso was the brother of
Adauto Lúcio Cardoso, a
congressman for the center-right
União Democrática Nacional and
later justice of the Supreme Federal
Court; and of Maria Helena Cardoso,
who became a respected writer
herself as a

memorialist,

including the editing of the
posthumous memoirs of her brother
Lúcio (*Por onde andou meu coração*,
1967; *Vida-vida*, 1973; and *Sonata*

perdida: Anotações de uma velha
dama digna, 1979).

At an early age, after attending school in Belo Horizonte, Cardoso moved to Rio de Janeiro, where he got a job in the Equitativa insurance company. He soon came to the notice of the group of writers around the wealthy industrialist (and a poet himself) Augusto Frederico Schmidt, who published his first works. Many of these writers, including Octávio de Faria and Cornélio Penna, were, like Cardoso, Catholic - and, in the twin case of Cardoso and Octávio de Faria, both Catholic and homosexual. In a time when Brazilian literature was dominated by leftist, regionalist themes, these writers were less interested in the then-dominant political concerns of Brazilian writing

than in inner experience and themes of human redemption and personal tragedy. This paramount value placed upon the subjective character of writing was a characteristic Cardoso shared also with his younger contemporary Clarice Lispector, who fell in love with Cardoso when she was a young woman, and who remained a close friend until his death.

Cardoso's first novel, *Maleita* (Malaria) - the story of an engineer stranded in a backwater in Minas Gerais - did not stray far from the dominant regionalist themes, which, however, he forsook after 1936, with his third novel *Luz no Subsolo*, in favour of psychological

introspection;

II - Cardoso was enormously prolific in several genres, including the theater, where, together with the Afro-Brazilian activist Abdias do Nascimento, he started the Teatro Experimental do Negro, Brazil's first black theater company. With Paulo César Saraceni, he was responsible for the first feature-length film of the nascent Cinema Novo, *Porto das caixas* - based on a true story about a crime in the municipality of Itaboraí, then a backwater rural community in the State of Rio de Janeiro. Perhaps his most famous novel is *Crônica da casa assassinada* (Chronicle of the Murdered House), 1959, a Faulknerian saga of a decaying patriarchal family in Minas Gerais. In this novel, one of the chief characters, Timóteo, is the family's gay scion, who lives secluded in the

ancestral mansion,
always dressed in his mother's old
clothes, and who stands for the
unravelling of the traditional
order embodied
in the mansion;

III - A famous figure in the bohemian
milieu of Rio de Janeiro--"Ipanema
should be called Lúcio Cardoso,"
according to one friend—his health
deteriorated because of his
alcoholism and dependence on
prescription drugs. On December 7,
1962, at the height of his creativity,
he suffered a debilitating stroke that
left him partially paralyzed. He
struggled unsuccessfully to recover
his ability to speak and write,
and when that failed

he turned to painting.

On September 22, 1968, following
another stroke, he died
in Rio de Janeiro.

Sede
Vacante

- Liturgical
Piece
For
Recorder
Solo -

[duration 01:05:03] all rights
reserved

+

"~ Sede vacante is an expression, used in the canon law of the Catholic Church, that refers to the vacancy of the episcopal see of a particular church. It is Latin for 'the seat being vacant' (the ablative absolute of sedes vacans 'vacant seat', and/or the Italian for the same term), the seat in question being the cathedra of the particular church.'

We are facing a magnificent Pious, Seraphic, Ecstatic Work! Capable of making us believe that we have a soul and that soul deserves the heights. Able to make us feel inhabiting some hermitage, about to launch us in

toward the Numinous. As voices of
timeless plainchant transformed into
ethereal flutes and men
metamorphosed into angels. But
every angel is terrifying. Not humans,
not angels... Who, if I cried out, would
hear me among the angels'
hierarchies? And even if one of them
pressed me suddenly against his
heart: I would be consumed in that
overwhelming existence. For
beauty is nothing but the beginning
of terror, which we are still just able
to endure, and we are so awed
because it serenely disdains to
annihilate us. Every angel is
terrifying. And so I hold myself back
and swallow the call-note of my dark
sobbing. Ah, whom can we ever turn
to in our need? Not angels, not
humans, and already the knowing
animals are aware that we are not

really at home in our interpreted world. Perhaps there remains for us some tree on a hillside, which every day we can take into our vision; there remains for us yesterday's street and the loyalty of a habit so much at ease when it stayed with us that it moved in and never left. Oh and night: there is night, when a wind full of infinite space gnaws at our faces. Whom would it not remain for - that longed-after, mildly disillusioning presence, which the solitary heart so painfully meets. Is it any less difficult for lovers? But they keep on using each other to hide their own fate. Don't you know yet? Fling the emptiness out of your arms into the spaces we breathe; perhaps the birds will feel the expanded air with more passionate flying. Voices. Voices. Listen, my heart, as only

saints have listened: until the
gigantic call lifted them off the
ground; yet they kept on, impossibly,
kneeling and didn't notice at all: so
complete was their listening. Not that
you could endure God's voice - far
from it. But listen to the voice of the
wind and the ceaseless message that
forms itself out of silence... [This
elegy of Rainer Maria von Rilke may
be an appropriate introduction to
‘Sede Vacante’: the Voice of the
Wind; the ceaseless Message that
forms Itself out of Silence...]

There are two very interesting
angles here. 1- A certain Melgacian
irony to merge a Liturgical Piece and
precisely the period in which the
Church is headless. And 2- the
extrapolative metaphorical power
involved - it's still a good expression

to define a worrying snapshot of the current global panorama. Socially, politically/diplomatically, technologically, ethically ... but especially economically, religiously and humanistically.

A curious detail: in Portuguese, 'Sede' also means 'Headquarters [matrix]'; 'Thirst [the craving for fluids, resulting in the basic instinct of animals to drink]' and 'Yearning [hankering]'. If 'Vacante' signifies 'Vacant' [vague, unoccupied, emptied, space available, lacuna, vacuum, faraway], we can draw several conclusions of the various combinations suggested by the Brazilian composer and multi-instrumentalist.

Again the polysemy of Otacílio

Melgaço raises the culture condition
by means of his artistic expressions
while maintaining intimately
intertwined - in its unveiling and
propositions - the desirable
libertarians destinies of mankind.
Nothing less than that." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"The Magic Flute, I think, is
fundamentally asking what is it to
change people's consciousness."
(Simon McBurney)

‘For me it's the instrument. If I want
to think of a flute and the state of the
arts I hear a vibrato; I don't know
what a flute is unless the person
plays it for me.’ (Morton Feldman)

Besides the lush Mozartian Opera,

‘Sede Vacante’ is also the womb of
‘magic flutes’ primarily focusing on
changing the consciousness of
people. Through humanistic
interlines;
through the ascension
(sensory/intellectual/transcendent)
that only Art can provide. At least as
idiosyncratically and irreplaceably
can do... Mr. Melgaço plays it divinely
for us." (Pablo S. Paz; Argentinean
musicologist)



I - The recorder is a family of
woodwind musical instruments of the
group known as fipple flutes or
internal duct flutes—whistle-like
instruments that include the tin
whistle. The recorder is end-blown,
and the mouth of the instrument is

constricted by a wooden plug, known as a block or fipple. It is distinguished from other members of the family by having holes for seven fingers (the lower one or two often doubled to facilitate the production of semitones) and one for the thumb of the uppermost hand. The bore of the recorder can be tapered slightly, being widest at the mouthpiece end and narrowest towards the foot on Baroque recorders. Renaissance-era instruments also taper, but generally have more nearly cylindrical bores. Recorders can be made out of wood, plastic, or ivory.

The recorder was popular in medieval times through the baroque era, but declined in the 18th century in favour of orchestral woodwind instruments, such as the flute, oboe,

and clarinet. During its heyday, the recorder was traditionally associated with pastoral scenes, miraculous events, funerals, marriages, and amorous scenes. Images of recorders can be found in literature and artwork associated with all of these. Purcell, Bach, Telemann, and Vivaldi used the recorder to suggest shepherds and imitate birds in their music, a theme that continued in 20th-century music.

The recorder was revived in the 20th century, partly in the pursuit of historically informed performance of early music, but also because of its suitability as a simple instrument for teaching music and its appeal to amateur players. Today, it is sometimes thought of as a child's

instrument, but there are many professional players who demonstrate the instrument's full solo range. The sound of the recorder is remarkably clear and sweet, partly because of the lack of upper harmonics and predominance of odd harmonics in the sound;

II - After the death or resignation of a pope, the Holy See enters a period of sede vacante. In this case the particular church is the Diocese of Rome and the "vacant seat" is the cathedra of Saint John Lateran, the cathedral church of the bishop of Rome. During this period, the Holy See is administered by a regency of the College of Cardinals.

According to *Universi Dominici gregis*, the government of the Holy

See, *sede vacante*, (and therefore of the Catholic Church) falls to the College of Cardinals, but in a very limited capacity. At the same time, all the heads of the Roman Curia "cease to exercise" their offices. The exceptions are the Cardinal Camerlengo, who is charged with managing the property of the Holy See, and the Major Penitentiary, who continues to exercise his normal role. If either has to do something which normally requires the assent of the Pope, he has to submit it to the College of Cardinals. Papal legates continue to exercise their diplomatic roles overseas, and both the Vicar General of Rome and the Vicar General for the Vatican City State continue to exercise their pastoral role during this period. The postal administration of the Vatican City

State prepares and issues special postage stamps for use during this particular period, known as "sede vacante stamps".

The coat of arms of the Holy See also changes during this period. Instead of the papal tiara over the keys, the tiara is replaced with the umbraculum or ombrellino in Italian.

This symbolizes both the lack of a Pope and also the governance of the Camerlengo over the temporalities of the Holy See. As further indication, the Camerlengo ornaments his arms with this symbol during this period, which he subsequently removes once a pope is elected. Previously during this period the arms of the Camerlengo appeared on commemorative Vatican lira coinage. It now makes its appearance on

Vatican euro coins, which are legal tender in all Eurozone states.

The interregnum is usually highlighted by the funeral Mass of the deceased pope, the general congregations of the college of cardinals for determining the particulars of the election, and finally culminates in the papal conclave to elect a successor. Once a new pope has been elected (and ordained bishop if necessary) the sedes is no longer vacant, so this period then officially ends. Afterward occurs the Papal inauguration (formerly in the form of a papal coronation), and the formal taking possession of the cathedra of the Saint John Lateran.

Cardinals present in Rome are required to wait at least fifteen days

after the start of the vacancy for the rest of the college before they can hold the conclave to elect the new Pope. After twenty days have elapsed, they must hold the conclave, even if some cardinals are missing.

The period from the death of the Pope to the start of the conclave was often shorter but, after Cardinal William Henry O'Connell had arrived just too late for two conclaves in a row, Pius XI extended the time limit.

With the next conclave in 1939, cardinals began to travel by air. Days before his resignation in February 2013, Benedict XVI amended the rules to allow the cardinals to commence conclave sooner, if all voting cardinals are present. Historically, sede vacante periods have often been quite lengthy, lasting many months, or even years, due

to lengthy deadlocked conclaves;

III -

[en.wikipedia.org/wiki/Sede_vacante](https://en.wikipedia.org/wiki/Sede_vacante#/media/File:Sede_vacante.svg)
[#/media/File:Sede_vacante.svg](https://en.wikipedia.org/wiki/Sede_vacante#/media/File:Sede_vacante.svg)

Jaguar d'Arte

[duration 41:36] all rights reserved

+

"2015. 'Alice in Wonderland'
celebrates her 150th birthday this
year.

There are many points of
intersection between the art of Lewis
Carroll and the Melgacian universe.
Now we face the consecration of this
fact in a fascinating crisscrossed
sonic work (including making use of a
seminal 'power trio': guitar,
electric/acoustic bass and drums):
Jagwad'Arte!

I highlight the interlaced dimensions
of dialect and timbre of the
instruments. If the drums and the
bass tend to be avant-jazzy, the
sturdy guitar sounds sometimes

‘noise’, sometimes ‘spectral’,
sometimes ‘industrial’.
Experimental rock + free jazz = a
very ecstatic alliance. And all under
layers and atmospheres of
contemporary music - inventively
exploring its nonsense vein.

Nonsense is a communication, via
speech, writing, or any other
symbolic system, that lacks any
coherent meaning. Sometimes in
ordinary usage, nonsense is
synonymous with absurdity. In the
philosophy of language and
philosophy of science, nonsense is
distinguished from sense or
meaningfulness, and attempts have
been made to come up with a
coherent and consistent method of
distinguishing sense from nonsense.
It is also an important field of study

in cryptography regarding
separating a signal from noise.

Jaguar's Arte is the reverberant Art
of unencrypting signals. Signals of
noise. As a matter of fact, all the
signals of Noisense! 'Take care of
the sense and the sounds will take
care of themselves' once said
Carroll. Otacílio Melgaço knows it
very very well." (Pablo S. Paz;
Argentinean musicologist)

"In an early scene in which she first
encounters the chess piece
characters White King and White
Queen, Alice finds a book written in a
seemingly unintelligible language.
Realising that she is travelling
through an inverted world, she
recognises that the verses on the
pages are written in mirror-writing.

She holds a mirror to one of the poems, and reads the reflected verse of Jabberwocky. She finds the nonsense verse as puzzling as the odd land she has passed into, later revealed as a dreamscape.

Metaphorically, Mr. Melgaço meticulously does the same, but - here and with venturesome mastery -, through captivating music.

´ Bravooh! Bravarte!
Era briluz e...estavam mimsicais as
pintalouvas!´" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - Jabberwocky (in Portuguese, "Jaguadarte") is a nonsense poem written by Lewis Carroll and included

in his 1871 novel *Through the Looking-Glass, and What Alice Found There*, a sequel to *Alice's Adventures in Wonderland*. The book tells of Alice's adventures within the back-to-front world of a looking glass.

Jabberwocky is considered one of the greatest nonsense poems written in English. Its playful, whimsical language has given English nonsense words and neologisms such as "galumphing" and "chortle";

II - "Jabberwocky"

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws
that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome
foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through
the tulgey wood,
And burbled as it came!

One, two! One, two! and through
and through
The vorpal blade went snicker-snack!
He left it dead, and with its head

He went galumphing back.
"And hast thou slain the
Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

C a m a r a
O s c u r a

[duration 44:21] all rights reserved

+

"While the technical principles of the camera obscura have been known since antiquity, the broad use of the technical concept in producing images with a linear perspective in paintings, maps, theatre setups and architectural and later photographic images and movies started in the Western Renaissance and the scientific revolution. Western artists and philosophers used the Arab findings in new frameworks of epistemic relevance. E.g. Leonardo da Vinci used the camera obscura as model of the eye, René Descartes for eye and mind and John Locke started to use the camera obscura as a metaphor of human understanding

per se.

Melgaço - inspired by da Vinci - used his Camara Oscura as model of the ear, - inspired by Descartes - for ear and mind, however - as Locke - O.M. starts to use its Camara Oscura also and magnificently as a metaphor of human understanding per se." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Otacílio Melgaço, in my opinion, adopts a conceptual diptych in his unlabeled work 'Camara Oscura'.

Pure Geometry and the astronomical event Eclipse decoded more directly as a methodology (or referral) compositional.

[1- Geometry is a branch of

mathematics concerned with questions of shape, size, relative position of figures, and the properties of space. The Song Dynasty Chinese scientist Shen Kuo (1031–1095) experimented with a camera obscura, and was the first to apply geometrical (and quantitative) attributes to it; 2- An Eclipse occurs when an astronomical object is temporarily obscured, either by passing into the shadow of another body or by having another body pass between it and the viewer. In 13th-century England, Roger Bacon described the use of a camera obscura for the safe observation of solar eclipses.]

Through concrete interventions +
electronic elements +
psychoacoustics et cetera, the

Brazilian composer and multi-instrumentalist creates sonic intersections between both perspectives. The result is surprising and even suggests, I think, a mystical content. Chuck Palahniuk claimed that maybe the only thing each of us can see is our own shadow. Carl Jung called this his shadow work. He said we never see others. Instead we see only aspects of ourselves that fall over them. Shadows. Projections. Our associations. The same way old painters would sit in a tiny dark room and trace the image of what stood outside a tiny window, in the bright sunlight. The camera obscura. Not the exact image, but everything reversed or upside down. Otacílio managed to translate it artistically with praise and inspiring authenticity. In a way, life is exploit

this 'chamber' - perhaps blinded by
the darkness, but - and now even
more - with illuminated ears..."
(Pablo S. Paz; Argentinean
musicologist)

8

I - A Camera Oscura (Latin: "dark
chamber") is an optical device that
led to photography and the
photographic camera. The device
consists of a box or room with a hole
in one side. Light from an external
scene passes through the hole and
strikes a surface inside, where it is
reproduced, rotated 180 degrees
(thus upside-down), but with color
and perspective preserved. The
image can be projected onto paper,
and can then be traced to produce a
highly accurate representation. The

largest camera obscura in the world
is on Constitution Hill in
Aberystwyth, Wales.

Using mirrors, as in an 18th-century
overhead version, it is possible to
project a right-side-up image.
Another more portable type is a box
with an angled mirror projecting
onto tracing paper placed on the
glass top, the image being upright as
viewed from the back.

As the pinhole is made smaller, the
image gets sharper, but the
projected image becomes dimmer.
With too small a pinhole, however,
the sharpness worsens, due to
diffraction. Most practical camera
obscuras use a lens rather than a
pinhole (as in a pinhole camera)
because it allows a larger aperture,

giving a usable brightness while
maintaining focus;

II - The term "camera obscura" itself
was first used by the German
astronomer Johannes Kepler in 1604.

The term is based on the Latin
camera, "(vaulted) chamber or
room", and obscura, "darkened"
(plural: camerae obscurae). The
English physician and author Sir
Thomas Browne speculated upon the
interrelated workings of optics and
the camera obscura in his 1658
discourse *The Garden of Cyrus* thus:

‘For at the eye the Pyramidal rayes
from the object, receive a
decussation, and so strike a second
base upon the Retina or hinder coat,
the proper organ of Vision; wherein
the pictures from objects are

represented, answerable to the
paper, or wall in the dark chamber;
after the decussation of the rayes at
the hole of the hornycoat, and their
refraction upon the Christalline
humour, answering the foramen of
the window, and the convex or
burning-glasses, which refract the
rayes that enter it.'

ECLIPSE

Otacílio
Melgaço
&
HoniGStahl
Orchester

[duration 01:11:11] all rights reserved

+

"Eclipse. The term is derived from the ancient Greek noun ἔκλειψις (ékleipsis), which means 'the abandonment', 'the downfall', or 'the darkening of a heavenly body', which is derived from the verb ἐκλείπω (ekleípō) which means 'to abandon', 'to darken', or 'to cease to exist,' a combination of prefix ἐκ- (ek-), from preposition ἐκ (ek), 'out,' and of verb λείπω (leípō), 'to be absent'.

If an artist has the ability to reinvent
- in the form of his resonant
offspring - this meaning (in all its
magnitude, elevation/depth and
imaginable polysemy),

nowadays - and, I dare say,
perennially - he is called Otacílio
Melgaço." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"This colossal sound work for
symphonic strings is the second
alliance between O.M. and HoniG
Stahl Orchester. The Brazilian
composer and multi-instrumentalist
seems seeking, how can I say?,
‘hidden dimensions of Music’ and so
- makes perfect sense - inspiration
in cosmological phenomena of
considerable expression.

I do not believe there are exact
words to describe the immeasurable
stature, the incalculable carat of a
creation with these characteristics.
We must appeal to metaphors.

The region of the Moon's shadow in a

solar eclipse is divided into three parts:

- 1- The umbra, within which the Moon completely covers the Sun (more precisely, its photosphere);
- 2- The antumbra, extending beyond the tip of the umbra, within which the Moon is completely in front of the Sun but too small to completely cover it;
- 3- The penumbra, within which the Moon is only partially in front of the Sun.

Spectrally, the Melgacian strings - brightly under the auspices of H.S.O. - form kinetic collations, tangles, interpenetrations that reproduce such triadic phases. Neil deGrasse Tyson once said 'There is no science in this world like physics. Nothing comes close to the precision with

which physics enables you to understand the world around you. It's the laws of physics that allow us to say exactly what time the sun is going to rise. What time the eclipse is going to begin. What time the eclipse is going to end.' What I hear through 'ECLIPSE' does not seem to surrender to physical determinations. Perhaps, without beginning and without end, metaphysics metamorphosed into sound. Metaphysics is a traditional branch of philosophy concerned with explaining the fundamental nature of being and the world that encompasses it, although the term is not easily defined. Traditionally, attempts to answer two basic questions in the broadest possible terms:
i- Ultimately, what is there?

ii- What is it like?
Otacílio performs an eclipse between
the two questions and so he,
Sphinxian, offers us a unique
response through his idiosyncratic
Orphic Music." (Pablo S. Paz;
Argentinean musicologist)

&

I - An Eclipse is an astronomical
event that occurs when an
astronomical object is temporarily
obscured, either by passing into the
shadow of another body or by having
another body pass between it and the
viewer. An eclipse is a type of syzygy.

The term eclipse is most often used
to describe either a solar eclipse,
when the Moon's shadow crosses the
Earth's surface, or a lunar eclipse,

when the Moon moves into the Earth's shadow. However, it can also refer to such events beyond the Earth–Moon system: for example, a planet moving into the shadow cast by one of its moons, a moon passing into the shadow cast by its host planet, or a moon passing into the shadow of another moon. A binary star system can also produce eclipses if the plane of the orbit of its constituent stars intersects the observer's position;

II - An eclipse cycle takes place when a series of eclipses are separated by a certain interval of time. This happens when the orbital motions of the bodies form repeating harmonic patterns. A particular instance is the saros, which results in a repetition of a solar or lunar eclipse every

6,585.3 days, or a little over 18 years
(because this is not a whole number
of days, successive eclipses will be
visible from different parts of the
world).

Capriccio
For
El
Eazar

[duration 32:32] all rights reserved

Dedicated to Eleazar de Carvalho

+

"28 June 1912, date of Eleazar de Carvalho's birth, the great Brazilian Maestro. Exactly today, Mr. de Carvalho would complete one hundred and three years old.

‘Capriccio for El Eazar’, in addition to pay homage to such strong personality of the global musical universe, it’s an

overwhelming work!

Proportional to the resounding example Eleazar gave us as an innate leader, rigorous regent, professor of stupendous conductors / prominent composers / outstanding concert

performers plus an impressive
bastion of contemporary music.

‘The splendors of
the firmament of time
May be eclipsed, but are
extinguished not;
Like stars to their appointed height
they climb
And death is a low mist
which cannot blot
The brightness it may veil.’ (Percy
Bysshe Shelley)

The brightness of this capricious
sonic elegy is so intense that it can
even blind us, but certainly not
deafen - quite the opposite. Such
Gargantuan brilliance unveils hearing
and so our artistic perception opens,
opens wide ... whimsically. Probably
as Eleazar de Carvalho ditto left us
his pointed legacy." (Caio Campbell;

Anglo-Brazilian semiologist and
musician)

"A Capriccio or Caprice is a piece of music, usually fairly free in form and of a lively character. The typical Capriccio is one that is fast, intense, and often virtuosic in nature.

The term 'Capriccio' has been applied in disparate ways, covering works using many different procedures and forms, as well as a wide variety of vocal and instrumental forces. The earliest occurrence of the term was in 1561 by Jacquet de Berchem and applied to a set of madrigals. In the late 16th and early 17th centuries, it could refer to madrigals, music intended alternatively for voices or instruments, or for strictly

instrumental pieces, especially
keyboard compositions.

Would have Otacílio Melgaço a
certain predisposition to embrace
stringed and keys instruments? I do
not assert this however, in
orchestral terms, stylistically he not
always adopts brass elements. But
that's exactly what he does now,
underscoring the strength of metals
and the temperament of his honoree.
Here we can minutely absorb such
cogent dimension of his creation. All
this also added to woodwind
apparatus and, in focused Caprice
(citing 'especially keyboard'
extravaganza) an astonishing organ!
The symphonic embodiment is lush
and just like a tribute to Eleazar,
could not be a more captivating and
impactful Melgacian perspective.

[1- O.M. subdivides and renames 'El
Éazar', presumably reinforcing a
reverential and peculiar connotation;
2- As well as the (almost) mythical
album cover, revealing the majestic
hand of a conductor: endowed with
light, a type of divinizing gift; 3-
Another detail is the yellowish skin
tone against the background of a
dark green subtle, mentioning the
predominant colors in the Brazilian
flag, playing spotlight - concurrently
with its cosmopolitanism - in the

same **Brazilianness**
characteristically present in the E.C.
posture.]

Are words of the Maestro de
Carvalho: 'The conquest of
contemporary music is the release
of the need of the end point.' A

masterpiece of epic scope, this
bracing Capriccio is a definite proof
of that." (Pablo S. Paz; Argentinean
musicologist)

&

I - Eleazar de Carvalho (1912 – 1996)
was a Brazilian conductor
and composer.

De Carvalho's parents were Manuel
Alfonso de Carvalho and Dalila
Mendonça. He studied in the United
States with Sergei Koussevitzky at
the Berkshire Music Center, and later
became a conducting assistant to
Koussevitzky, at the same time as
Leonard Bernstein. He received a
Ph.D. in music from Washington State
University in 1963.
In Brazil, de Carvalho held principal

conducting positions with the Orquestra Sinfônica Brasileira of Rio de Janeiro, Orquestra Sinfônica do Estado de São Paulo, Orquestra Sinfônica do Recife, Orquestra Sinfônica da Paraíba and also with the Orquestra Sinfônica de Porto Alegre. In the United States, his major post was as music director of the Saint Louis Symphony Orchestra (SLSO), from 1963 to 1968. During his Saint Louis tenure, he was noted as a champion of

Contemporary Music. He also conducted the first SLSO performances of Igor Stravinsky's *The Rite of Spring*, Ludwig van Beethoven's *Missa solemnis*, and the *Grande messe des morts* of Hector Berlioz.

De Carvalho taught at Hofstra University and the Juilliard School of Music. In 1987, he joined the music faculty of Yale University as a professor and as conductor-in-residence. He became emeritus at Yale in 1994. De Carvalho was a teacher to such conductors as Claudio Abbado, Charles Dutoit, Zubin Mehta, Gustav Meier, Seiji Ozawa, Jose Serebrier, and David Zinman;

II - De Carvalho was married to Jocy de Oliveira - a Brazilian pianist, multimedia artist and composer.

Das Glasperlenspiel

[duration 58:39] all rights reserved

+

"The Glass Bead Game is the last full-length novel of the German author Hermann Hesse. Also is 'a kind of synthesis of human learning' in which themes, such as a musical phrase or a philosophical thought, are stated. As the Game progresses, associations between the themes become deeper...

'Whoever wants music instead of noise, joy instead of pleasure, soul instead of gold, creative work instead of business, passion instead of foolery, finds no home in this trivial world of ours.' (H.H.)

It's time to break the glass! Do we

live in a while when people are still able to hear each other? And listen to themselves? How can we dismantle the pandemic triviality? I think, ladies and gentlemen, implementing - in all possible dimensions of our existence - the Depth. Learning or relearning how to listen deeply, for example. In a period of History as troubled as the current one (economic tyranny, supremacists groups, terrorism, religious extremism, environmental disasters etc.), assuredly is not random the theme chosen by D.M.

Ralph Freedman wrote in his biography of Hesse that the tensions caused by the rise of the Nazi Party in Germany directly contributed to the creation of the Glass Bead Game as a response to the oppressive times. ' The educational province of

Castalia, which provided a setting for the novel, came to resemble Hesse's childhood Swabia physically while assuming more and more the function of his adopted home, neutral Switzerland, which in turn embodied his own antidote to the crises of his time. It became the 'island of love' or at least an island of the spirit.' Freedman opined that in the Glass Bead Game 'contemplation, the secrets of the Chinese I Ching and Western mathematics and music fashioned the perennial conflicts of his life into a unifying design.'

Apropos, some musical references that inspired certain character in the novel are Buxtehude and Pachelbel. Anti-trivia, profound afflatus.

Including **Melgaço.**

Otacílio Melgaço, like the Master of the (and his/our) game, throws the vibrational glass beads and only hearing abysmally ´Das Glasperlenspiel´ to find out how the play set endlessly ends." (Pablo S. Paz; Argentinean musicologist)

"INTRO - CASTALIA or PLACE YOUR BETS

1- ´Das Glasperlenspiel´ takes place at an unspecified date centuries into the future. Hesse suggested that he imagined the book's narrator writing around the start of the 25th century;

2- The novel is an example of a bildungsroman. In literary criticism, a bildungsroman (German: ´novel of formation/education/culture´), novel of formation, novel of

education, or coming-of-age story (though it may also be known as a subset of the coming-of-age story) is a literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood (coming of age), in which character change is extremely important;

3- The setting is a fictional province of central Europe called Castalia, which was reserved by political decision for the life of the mind; technology and economic life are kept to a strict minimum. Castalia is home to an austere order of intellectuals with a twofold mission: to run boarding schools for boys, and to nurture and play the Glass Bead Game, whose exact nature remains elusive and whose devotees occupy a

special school within Castalia known as Waldzell. The rules of the game are only alluded to—they are so sophisticated that they are not easy to imagine. Playing the game well requires years of hard study of music, mathematics, and cultural history. The game is essentially an abstract synthesis of all arts and sciences. It proceeds by players making deep connections between seemingly unrelated topics.

MAGISTER LUDI or THE PLAYOFF

‘A Poet is a Man who has the gift to dominate his Madness and guide her...’, once wrote another Hermann, in the case: Broch.

Guided madness, futurity,
transcendence, creation, ethos,

mesmerization, godsend, daemon...
Sum of fragments of it all (and much
more) is what we'll find in the sonic
poetic hypnotic minimalist alert
formative Melgacian enchantment of
‘Das Glasperlenspiel’.

‘Das Glasperlenspiel’, Lapis
Philosophorum." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

8

I - The Glass Bead Game (German:
Das Glasperlenspiel) is the last full-
length novel of the German author
Hermann Hesse. It was begun in 1931
and published in Switzerland in 1943
after being rejected for publication in
Germany due to Hesse's anti-Fascist
views. A few years later, in 1946,

Hesse went on to win the Nobel Prize in Literature. In honoring him in its Award Ceremony Speech, the Swedish Academy said that the novel "occupies a special position" in Hesse's work.

"Glass Bead Game" is a literal translation of the German title, but the book has also been published under the title *Magister Ludi*, Latin for "Master of the Game", which is an honorific title awarded to the book's central character.

"*Magister Ludi*" can also be seen as a pun: *lud-* is a Latin stem meaning both "game" and "school". However, the title *Magister Ludi* is misleading, as it implies the book is a straightforward *bildungsroman*. In reality, the book

touches on many different genres,
and the bulk of the story is
on one level a parody of
the biography genre;

II - Many characters in the novel
have names that are allusive word
games. For example, Knecht's
predecessor as Magister Ludi was
Thomas van der Trave, a veiled
reference to Thomas Mann, who was
born in Lübeck, situated on the Trave
River. Knecht's brilliant but unstable
friend Fritz Tegularius is based on
Friedrich Nietzsche, while Father
Jacobus is based on the historian
Jakob Burckhardt. The name of Carlo
Ferromonte is an italianized version
of the name of Hesse's nephew, Karl
Isenberg, while the name of the Glass
Bead Game's inventor, Bastian
Perrot of Calw, was taken from

Heinrich Perrot, who owned a machine shop where Hesse once worked after dropping out of school. The name of the pedagogic province in the story is taken from Greek legend of the nymph Castalia, who was transformed into an inspiration-granting fountain by the god Apollo;

III -
[pt.wikipedia.org/wiki/O Jogo das C
ontas de Vidro#/media/File:Pyrami
d of 35 spheres animation.gif](http://pt.wikipedia.org/wiki/O_Jogo_das_Contas_de_Vidro#/media/File:Pyramid_of_35_spheres_animation.gif)

N e f e l i b a t a

[duration 35:32] all rights reserved

+

"Three deaths recently.
A jazz musician, the other coming
from the progressive rock and
a man of Drama.
A North American, an Englishman,
a Brazilian.
Randolph Denard Ornette Coleman,
Christopher Russell Edward Squire,
Antônio Abujamra.
An unlikely, implausible,
eccentric Triad.
Three Lilliputians Requiems.
Respectively,
1 - A resourceful vertiginous Free
Jazz highlighted by an alto saxophone
kaleidoscopic; 2 - A feeric misty
Piece incensing Eastern spectra and,
yes, having an ethereal architectural

(double) bass as backbone; 3 - A complex Mosaic of rhythms and timbres revealing an authentically Melgacian Brazilianized Apotheosis! 'Nefelibata', in essence, a venerable/enthralling/ingenious sonic Trinity! Or, in other words, an instrumental Encomium under nebulae Triumvirate!" (Pablo S. Paz; Argentinean musicologist)

"There are dragons in a greenish sky on the album cover.

Dragons are often held to have major spiritual significance in various religions and cultures around the world. In many Asian cultures dragons were, and in some cultures still are, revered as representative of the primal forces of nature, religion and the universe. They are

associated with wisdom—often said to be wiser than humans—and longevity. They are commonly said to possess some form of magic or other supernatural power, and are often associated with wells, rain, and rivers. In some cultures, they are also said to be capable of human speech. In some traditions dragons are said to have taught humans to talk.

There are pronounceable greeny clouds filled with dragons...

The Nefelibata adjective was used by Lima Barreto in the book *Os Bruzundangas* to designate those writers who despised the simple process, easy, textual construction, passing over the content to form. The word has Greek origin *‘nephele’*

(cloud) and ´batha´ (where you can walk). That´s one who ´walks in the clouds´. In literature, the writer who does not obey the literary rules. In the overall context, an idealistic person, who lives running away from reality.

None of the three honorees tried to escape from reality. Well, perhaps I can rephrase my sentence: all three artists who receive this fabulous tribute transformed their realities into something higher, something that went beyond common sense and dignified their and our lives. Otacílio Melgaço gives a new connotation to those ´walking on clouds´. Are those who, when alive / still earthlings, led to the heights hard works, dedication, gifts and ascensionally sowed in fertile soil. They, the artists.

We, those who reap, harvest their
(resignified) 'cloudy' legacy. And so
a virtuous circle. Circle that's
probably the true meaning of Art (be
given to light). Meaning D.M.
inseminates so well in our
perceptions and expectations.

In addition, it's iconoclasm, refute
rules, innovate, making the History
also walk. To the highest evolving.
Epitomes of the cultural heritages
left by Coleman, Squire and
Abujamra; epitome of 'Nefelibata' -
the daedal album (carrying as
particularized as cosmopolitan
challenging references) - and of all
the Work nobly perpetrated by
idealistic Mr. Melgaço, an audible
prolific treasure that (the
emeraldine metaphor is appropriate
again) makes us go to the clouds to

be enjoyed and we fructified - now -
threefold in triply altitude." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Afonso Henriques de Lima Barreto
(1881 — 1922) was a Brazilian novelist
and journalist. A major figure in
Brazilian Pre-Modernism, he is
famous for the novel *Triste Fim de
Policarpo Quaresma*, a bitter satire
of the first years of the República
Velha in Brazil;

II - Antônio Abujamra (1932 – 2015)
was a Brazilian theatre and television
director and actor. Majored in
journalism and philosophy at the
Pontifícia Universidade Católica do
Rio Grande do Sul in 1957, he started

a career as a theater critic while directed and acted his own plays for university theater. Professionally, he debuted as a theatre director in 1961, and as an actor in 1987, acting in both theatre and television. In 1989, Abujamra won the Best Actor Award at the Gramado Film Festival for his role in the film Festa. From 2000 onward, he was the presenter of TV Cultura's interview program *Provocações*.

Trompe-l'œil

- A

Sci-Fi

Experience -

[duration 01:02:16] all rights
reserved

+

"Let the future tell the truth, and
evaluate each one according to his
work and accomplishments. The
present is theirs; the future, for
which I have really worked, is mine."
(Nikola Tesla)

While it's a challenge reflect on how
much Otacílio Melgaço still has the
power to surprise us musically, in
fact its power is always superior
than our imagination is able
to suppose.

Science Fiction is a genre of fiction
dealing with imaginative content such
as futuristic settings, futuristic

science and technology, space travel, time travel, faster than light travel, parallel universes and extraterrestrial life. It usually eschews the supernatural, and unlike the related genre of fantasy, its imaginary elements are largely plausible within the scientifically established context of the story. Sci-Fi often explores the potential consequences of scientific and other innovations, and has been called a 'literature of ideas'.

Space Opera is adventure Science Fiction set mainly or entirely in outer space or on multiple (sometimes distant) planets. The conflict is heroic, and typically on a large scale. Starting from the typical Sci-Fi jargon, and taking it to the Melgacian audible universe, to me - if it's to

define concisely -, 'Trompe-l'œil' is
an engaging, moving, puzzling,
visionary Space Opera!" (Pablo S.
Paz; Argentinean musicologist)

"Trompe-l'œil (French for 'deceive
the eye') is an art technique that
uses realistic imagery to create the
optical illusion that the depicted
objects exist in three dimensions.
Forced perspective is a comparable
illusion in architecture.

[Again the Brazilian composer and
multi-instrumentalist questions a
sort of current 'pandemic visual
slavery' and, if I'm correct,
proposes manumission - in defense
of a more legitimate subjectivity -
through expansive hearing
amplitudes.]

Besides it's quite interesting that connection O.M. establishes between Trompe-l'œil (its perception + developments) and Science Fiction (while epicenter for his sound experiments). It's certainly one of his brilliant analogies too.

If we consider the titles - originally in Portuguese - of each sonic Piece, are ingenious instruments related to optical phenomena. A third dimension of this mesmerizing and abductible conceptual proposal. Then the electronic music - here in focus - would be a fourth, tacking fantastically all the futuristic work.

Once Italo Calvino gave the following statement: 'In Cosmicomics, I came close to Science Fiction - I was inspired by cosmological subjects

and the workings of the universe and invented a character who was a sort of witness to everything that was happening inside the solar system.'

Otacílio Melgaço did the same but went further." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Though the phrase, which can also be spelled without the hyphen and ligature in English as *trompe l'oeil*, originates in the Baroque period, when it refers to perspectival illusionism, *trompe-l'œil* dates much further back. It was (and is) often employed in murals. Instances from Greek and Roman times are known, for instance in Pompeii. A typical *trompe-l'œil* mural might depict a window, door, or hallway, intended to

suggest a larger room.

A version of an oft-told ancient Greek story concerns a contest between two renowned painters. Zeuxis (born around 464 BC) produced a still life painting so convincing that birds flew down to peck at the painted grapes. A rival, Parrhasius, asked Zeuxis to judge one of his paintings that was behind a pair of tattered curtains in his study. Parrhasius asked Zeuxis to pull back the curtains, but when Zeuxis tried, he could not, as the curtains were included in Parrhasius's painting—making Parrhasius the winner;

II - Forrest J Ackerman used the term sci-fi (analogous to the then-trendy "hi-fi") at UCLA in 1954.

Spoiler

[duration 01:03:54] all rights
reserved

+

"As I already had the opportunity to argue about earlier Melgacian works, Eclecticism is a conceptual approach that does not hold rigidly to a single paradigm or set of assumptions, but instead draws upon multiple theories, styles, or ideas to gain complementary insights into a subject, or applies different theories in particular cases.

In music, Eclecticism can be used to describe the creation of composers who combine multiple styles, such as using a whole-tone variant of a pentatonic folksong over chromatic counterpoint, or a tertian

arpeggiating melody over quartal or secundal harmonies. Also through quotations, whether of a style (e.g., Shostakovich: Symphony No. 9), direct quotations of folksongs/variations of them (e.g., Mahler: Symphony No. 1; II and III) or direct quotations of other composers (e.g., Berio: Sinfonia; III).

Taking into account a production as abundant as the Melgacian, some intersectional extravagance is possible and, I think, desirable! 'Spoiler' reinvents facets of own O.M. compositions (pinched from several previous records, subjected to changes, then unprecedentedly agglutinated) and announces Chefs-d'œuvre in terms of idiosyncratic eclecticism. (By the way, here is the point of confluence with the disc title:

the syncretic fragments used
announcing in advance the crowned
aura of the whole grandiloquent Work
- for those who were not aware of it
before.) We're abducted by
vertiginous triple vortex; three
vortices inseminated with
concomitant references to
contemporary music, jazz, rock,
ethnic elements etc. All this under
sophisticated prisms, frictional
kinetics, challenging syntaxes. Unlike
other instances - in music history -
in which there's a possibility of
discernment of the adopted stylistic
languages, Otacílio creates a 'house
of sonic mirrors' where everything
is metamorphosed,
interpenetrated, rewired.

Are odysseys and require breath of
adventurous listeners. It could not be

different. Every paroxysmal work of art demands more of us. Expels us from comfort zones. Makes us go further. 'Existence is a series of footnotes to a vast, obscure, unfinished masterpiece', are Nabokov words. Each of the three Pieces herein is a series of notes, noises and silences to a vast, obscure nevertheless finished masterpiece. And besides, after immeasurable hearing - deriving ideas, style, taste from a broad and diverse range of sources -, 'we exist more and better!' " (Pablo S. Paz; Argentinean musicologist)

"A Spoiler is an element of a disseminated summary or description of any piece of fiction that reveals any plot elements which threaten to give away important

details concerning the turn of events
of a dramatic episode.

Typically, the details of the conclusion of the plot, including the climax and ending, are especially regarded as spoiler material. It can also be used to refer to any piece of information regarding any part of a given media that a potential consumer would not want to know beforehand. Because enjoyment of fiction depends a great deal upon the suspense of revealing plot details through standard narrative progression, the prior revelation of how things will turn out can 'spoil' the enjoyment that some consumers of the narrative would otherwise have experienced. Spoilers can be found in message boards, articles, reviews, commercials, and movie trailers.

Perhaps now even in a record
album?

Once again the Brazilian composer
and multi-instrumentalist is miles
and miles ahead. He raises the
possibility of an artist generate a
spoiler (as defined above) from
‘himself’. Announcing new outcomes
of his existing musical propositions,
intertwining them.

There are fine irony in the chosen
title but more than that. Otacílio
gives new meaning to the
lexicon.

Think of Art (a projection of
existence plus an unborder - if we
want: atemporal - extrapolation) and
Life as pieces of real fiction. Non-

measurable dramatic episodes.

Think that the directions of the plot elements are uncertain.

Think that the details of the conclusion of the plot, including the climax and ending, are unpredictable.

We do not know when there will be the climax and if there really an end. Neither through the death. No matter your beliefs or suspicions (are you a religious or atheist, a Gnostic or skeptical), no one has total certainty.

In this case, revealed secrets would be extremely welcome. Because it would help us get rid of possible sluggish obstacles, enabling a visionary fluidity. [If properly decoded and re-contextualized, the aeronautics and automotive spoiler

acceptations corroborate this analogy.] Advance disclosure would make us more masters of our enjoyment, even though the suspense of a storyline written every day.

Pleasure before such a script in progress takes on a new level as it makes us more protagonists and less spectators of our own 'chronic history'. Remembering: It's a metaphor of Life, also of our composure in the face of Art. And, for me, Life is imitating Art. Or should.

'Spoiler', exuberantly, presents us ultra aesthetic resonant messages that come forward in time; brings spasms which becomes 'futuristic' however already-present. Back from the future without losing the

suspense and yet mystery involved in
the depths of O.M. Art, both
(suspense and mystery) are
fermented and expanded here. And
now the golden key: so we reinvent
our present, more aware and
auspicious. Finally and from what I
presume, spoiler - under the new
connotation - is an open sesame to
be a little above the limits imposed
by Κρόνος (Kronos).

Accordingly this would make us less
ephemeral, more absolute?

The controversial Francis A.
Schaeffer on one occasion said that
in passing we should note this
curious mark of our age: 'The only
absolute allowed is the absolute
insistence that there is no absolute'.
Otacílio Melgaço certainly

contradicts this supposed mark.

When we absorb the ubiquity (through the form of intuition or sensation or rationalization...) of his eclectic creations, we're led to say:

Yes, there's the Absolute. His and our Absolute! The Absolute that Art can or bring to fore or give birth. From now on, his and our 'spoiled' Absolutcity - reframed 'spoiled' while 'go further and be able to return to narrate, at least based on an incalculable plot, flashes of what's to come - with the intention that our present becomes more omniscient and able to point to more gleaming, shining ulterior directions', in other words, a 'messianic tentacle' of a detachable artist before the Geist & Zeitgeist!

Zeit & Geist of which Mr. Melgaço is

one of the genuine builders." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I- Spoiler (aeronautics), a device to reduce lift in aeronautics; Spoiler (automotive), a device to modify air flow in order to increase fuel efficiency or improve handling in automobiles;

II- Keeping the eclectic spirit, 'The Man Who Fell To Moon' mentions 'The Man Who Fell to Earth', a 1976 British science fiction film directed by Nicolas Roeg. The film is based on the 1963 novel of the same name by Walter Tevis, about an extraterrestrial who crash lands on Earth seeking a way to ship water to

his planet, which is suffering from a severe drought. The film maintains a strong cult following for its use of surreal imagery and its performances by David Bowie (in his first starring film role), Candy Clark, and Hollywood veteran Rip Torn; ‘Musik i Mörker’ (Music in Darkness), a 1948 Swedish drama film directed by Ingmar Bergman; ‘The Spirit in an Unspiritual Age’, from one of the giants of European literature, six essays never before published in English. Hermann Broch achieved international recognition for his brilliant use of innovative literary techniques to present the entire range of human experience, from the biological to the metaphysical. Concerned with the problem of ethical responsibility in a world with no unified system of

values, he turned to literature as the appropriate form for considering those human problems not subject to rational treatment. Late in life, Broch began questioning his artistic pursuits and turned from literature to devote himself to political theory. While he is well known and highly regarded throughout the world as a novelist, he was equally accomplished as an essayist. These six essays give us a fascinating glimpse into the mind of one of the twentieth century's most original thinkers.

Cortile
Dei
Gentili

[duration 39:55] all rights reserved

+

"´Cortile Dei Gentili´, above all, is a Piece dedicated to percussion. Sunny Murray offers us an interesting testimony: ´I was able to interpret (...) the deep sound of percussion and manipulate it, get a third sound out of things.´ It´s with this 'third sound' (as the third bank of a river) that Otacílio Melgaço gives us the sonic Grace. Or the enchantment, rapture, impetuosity, ecstasy.

Under the epidermis of such predicates as magnificent as righteous, another quote that comes in handy was told by John Cage. ´I certainly had no feeling for harmony, and Schoenberg thought that that

would make it impossible for me to write music. He said, 'You'll come to a wall you won't be able to get through.' I said, 'Well then, I'll beat my head against that wall.' I quite literally began hitting things, and developed a music of percussion that involved noises.' O.M. dominates the harmonic universe but he does not give up 'beating our heads against the walls' and so bring down any obstacle between us and a higher perception of sounds and its intricacies. Gracefully, infatuatedly, ravishingly, impetuously, ecstatically!" (Pablo S. Paz; Argentinean musicologist)

"In Latin, L'Atrium Gentium. The 'Courtyard of the Gentiles' evokes the homonymous space in the old Temple of Jerusalem, hosted non-

Jews.

As is known, the Temple of Jerusalem (Herod's Temple) was made up of different spaces, which, in a way, reflected the Palestine itself of social organization. There was the court of the priests, the Israeli court for men, the patio for women and courtyard of the Gentiles.

The courtyard: The courtyard is not a permanent space of experience; It's a transition space. Life in this context happens in houses, palaces, even in the temple. The Patio is a frontier to be exceeded.

A human being who is in the court, survives of what happens in the courtyard. He takes his condition on the sidelines of the house, outside the temple. Is character a fixed unchangeable condition. On the other

hand, the patio is the place of manifestation of grace and the blessings of God. Thus, the courtyard is a place of passage, such as Easter. From death to life, from slavery to freedom, sorry to joy, immutable condition to processing.

Exposed the historical context, this is the meaning that permeates all the - here focused - impactful work of Melgaço. Primarily under a contemporary perspective, 1- The urgently needed space of tolerance and acceptance among distinct cultures and ethnicities; 2- Before representativeness that should be reviewed - the right to expressions/manifestations/claims (political, social, artistic, etc.) of the people, to assume the rein of its destinies; 3- Metaphor to

territoriality of all that cries out for
multi-connotative transcendence.

Again, without being pamphleteer, Mr.
Melgaço masterfully translates
musically current pertinent
panoramas (concerning a globalized
world but still not supportive and
that rarely welcomes differences)
aiming to awaken the best of each of
us. As citizens, as human beings."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

[Post Scriptum - "There's another
particular side that catches my eye
(& ears). I think there's also a
criticism focused on the power that
certain agglomerations garnered
taking as its starting point the virtual
niche. We all know how the Internet
can be turned into a platform for

constructive and the most destructive people. And since this irreversible phenomenon transforms the real world (as indistinguishable from digital) in every way - the most auspicious, the most heinous. As it has become affordable, for example, praise worthy civilizing values, and make virulent moral lynching. The 'Court of the Gentiles' can embrace this dubious face of collective masses - sometimes evolutionary, sometimes barbaric. Not enough achievements offered through frantic technologies as a universal democratization factor. Can be arenas for extremism, sectarianism, sexism, racism, terrorism etc. Our attention and actions must be alert to the dubious north indicated by this ambiguous compass. Bringing up its percussive resonance (it's no

coincidence that seems to flirt with
Boschian symbolisms and Orffian
echoes), the Melgacian ‘Cortile Dei
Gentile’ also has existence, I believe,
in order to not make us forget that.”
(C.C.)]

&

I - This phonograph record is not
liturgical but as the Brazilian
composer and multi-instrumentalist
has always maintained an
independent position of doctrines, we
can reap a vast metaphorical
polysemy. The colonnades
surrounded the large area called the
Court of the Gentiles, so called
because it allowed the Gentiles to
enter it. It was there that Jesus, on
two occasions, one more to the
beginning and the other at the end of

his earthly ministry, expelled those who had made the house of his Father a trading house. - John 2: 13-17; Mt 21:12, 13; Mr 11: 15-18.

There were several patios for which was going to go to the main building, the sanctuary itself. Each successive courtyard had higher degree of holiness. Passing through the Court of the Gentiles, one encountered a wall three cubits (1.30 m) tall, with openings for passage. At the top were large stones that bore a warning in Greek and Latin. The Greek inscription reads (second right translation): "Let no foreigner exceeds the barrier and the fence around the sanctuary. Anyone caught doing so will be responsible for his death will come as a consequence." (The New Westminster Dictionary of

the Bible [The New Bible Dictionary Westminster], edited by H. Gehman, 1970, p. 932.) The riot It involved the apostle Paul in the temple was because the Jews spread the rumor that he had brought a Gentile into the prohibited area. This wall we are brought to mind, although Paul used the term "wall" symbolically, when we read that Christ "destroyed the wall" that separated Jew from Gentile. - Ephesians 2:14 n; Acts 21: 20-32;

II - "Court of the Gentiles" is a new structure of the Vatican for dialogue with non-believers. "Believers and nonbelievers are in different territories, but should not be shut down in a sacred or secular isolation, ignoring, or worse, casting mockery and mutual accusations, as

they would wish the fundamentalists
of one and elsewhere" said the
Chairman of the Board Pontifical
Culture, Italian Cardinal
D. Gianfranco Ravasi.

Shruti
Madrigal

[duration 36:49] all rights reserved

+

"Madrigal. There are three hypotheses for its etymology: matricale, maternal popular singing; materialis, profane poetic component and matricalis, liturgical polyphonic chant.

Otacílio Melgaço found mellifluent inspiration in poetical Hindu lullabies and inseminates on them an aura (in spite of the subtle texture consisting of two simultaneous lines of independent melody) of plainchant! All etymological possibilities properly embraced. We´re facing a stupendous, enigmatic and enlightened work!

Musically, he perverts some of the typical characteristics of this compositional genre, contributing to innovative milestones demarcation. Extrapolations that contemporary prism allows. Examples: inserting instruments (probably because Mr. Melgaço always used voices as essentially sound sources and not necessarily vernacular vehicles; everything becomes resonantly kinesthetic); by own Piece architecture in its subdivisions never before proposed in such a way etc.

The Madrigal usually explores heroic subjects, pastoral, and even libertines. O.M. expands this perspective and transubstantiates it at an amplitude 1 uterine (It's not random to note that the image within

the peacock feather - which is on the cover of the album - looks like a fetus) and 2 mystique (a clearly liturgical backbone).

To paraphrase the English writer Colin Dexter, since 'The Way Through The Woods' > 'Nothing quite like it in the whole history of music,' announced Morse magisterially, after Brünnhilde had ridden into the flames and the waves of the Rhine had finally rippled into silence. 'You think so?' 'Don't you?' 'I prefer Elizabethan madrigals, really.' And Melgacian too. In this case, nothing de facto quite like it in the whole history of music." (Pablo S. Paz; Argentinean musicologist)

"S h r u t i: 'that which is heard'. Both by incommensurability of the

expression as the Hindu theoretic,
this Melgacian sonic creation
confirms the weighting of Virginia
Woolf, 'Life is not a series of gig
lamps symmetrically arranged; life is
a luminous halo, a semi-transparent
envelope surrounding us from the
beginning of consciousness to the
end.' 'Shruti Madrigal' is a
numinous halo, a higher
consciousness that makes us
envision everything is still audible
after the - teleological - end. If
there`s an end. I suppose not,
henceforward I believe there will be
always a semi-transparent
apotheotic madrigal waiting for us,
vivified listeners!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

§

I - Shruti (Sanskrit: श्रुति, IAST: śrūti) literally means "that which is heard", and refers to the body of most authoritative, ancient sacred texts comprising the central canon of Hinduism. It includes the four Vedas including its four types of embedded texts - the Samhitas, the Brahmanas, the Aranyakas and the early Upanishads.

Shrutis have been considered revealed knowledge, variously described as of divine origin, or nonhuman primordial origins. In Hindu tradition, they have been referred to as Apaurus̥eya (authorless). All six orthodox schools of Hinduism accept the authority of Shruti, but many scholars in these schools denied that Shrutis are divine, work of God. Heterodox

schools of Hinduism, such as the 1st millennium BCE Cārvākas, did not accept the authority of the Shrutis and considered them to be the flawed work of man.

Shruti, or "what is heard", differs from other sources of Hindu Philosophy, particularly smṛiti or text "which is remembered". These sacred works span much of the history of Hinduism, beginning with the earliest known Hindu Vedic literature and ending in the early historical period with the later Upanishads. Of the Srutis, the Upanishads alone are widely known, and the central ideas of the Upanishadic Sruti are at the spiritual core of Hindus;

II - A Madrigal is a secular vocal

music composition, usually a partsong, of the Renaissance and early Baroque eras. Traditionally, polyphonic madrigals are unaccompanied; the number of voices varies from two to eight, and most frequently from three to six. It is quite distinct from the Italian Trecento madrigal of the late 13th and 14th centuries, with which it shares only the name.

Madrigals originated in Italy during the 1520s. Unlike many strophic forms of the time, most madrigals were through-composed. In the madrigal, the composer attempted to express the emotion contained in each line, and sometimes individual words, of a celebrated poem.

The madrigal originated in part from

the frottola, in part from the resurgence in interest in vernacular Italian poetry, and also from the influence of the French chanson and polyphonic style of the motet as written by the Franco-Flemish composers who had naturalized in Italy during the period. A frottola generally would consist of music set to stanzas of text, while madrigals were through-composed. However, some of the same poems were used for both frottola and madrigals. The poetry of Petrarch in particular shows up in a wide variety of genres.

In Italy, the madrigal was the most important secular form of music of its time. The madrigal reached its formal and historical zenith by the second half of the 16th century. English and German composers, too,

took up the madrigal in its heyday. After the 1630s, the madrigal began to merge with the cantata and the dialogue. With the rise of opera in the early 17th century, the aria gradually displaced the madrigal.

Monad

[duration 54:30] all rights reserved

+

"Generales inquisitiones de analysi
notionum et veritatum.

Once Gottfried Wilhelm von Leibniz
said 'Music is the pleasure the
human mind experiences from
counting without being aware that it
is counting.' Keeping and leveraging
the pleasure, Otacílio Melgaço - in a
way, uncountably aware -
contradicts that. De Arte
Combinatoria.

His 'Monad' is a electroacoustic
kaleidoscope 'absolutely perfect,
since perfection is nothing but
magnitude of - positive - reality, in
the strict sense, setting aside the

limits or bounds in things which are
limited.' Confessio philosophi.

His 'Monad', nova Methodus pro
maximis et minimis.
Sometimes reports me to the same
Webernian conception and
instrumentation of Silence. 'To
communicate through Silence is a
link between the thoughts of man',
thought Marcel Marceau.
Sometimes the titles of sound Pieces
could have been suggested by
Salvador Dali.

His 'Monad', the elements of things
with being aware that it is, after all,
genuine and transmuting Unity."
(Pablo S. Paz; Argentinean
musicologist)

"To understand the concept of this

album, we have to delve into
Monadology. Before, I'll make an
observation: Otacílio Melgaço does
not usually take or defend a specific
issue that can become a leitmotif of
this or that work. For all I know, are
opportunities to address interesting
questions that make us reflect and
thus extend and amplify our ability to
be, in all humanistic facets,
authentically dialectical.

The Monadology (French: *La
Monadologie*, 1714) is one of Gottfried
Leibniz's best known works
representing his later philosophy. It
is a short text which sketches in
some 90 paragraphs a metaphysics
of simple substances, or monads.

When it was written, the Monadology
tried to put an end from a monist

point of view to the main question of what is reality, and particularly to the problem of communication of substances, both studied by Descartes called mind-body dualism. Thus, Leibniz offered a new solution to mind and matter interaction by means of a pre-established harmony expressed as the Best of all possible worlds form of optimism; in other words, he drew the relationship between 'the kingdom of final causes', or teleological ones, and 'the kingdom of efficient causes', or mechanical ones, which was not causal, but synchronous. So, monads and matter are only apparently linked, and there is not even any communication between different monads, as far as they act according to their degree of distinction only, as they were influenced by bodies, and

vice versa.

Leibniz fought against the Cartesian dualist system in his Monadology and tried to surpass it through a metaphysical system considered at the same time monist (since only the unextended is substantial) and pluralist (as far as substances are disseminated in the world in an infinite number). For that reason the monad is an irreducible force, which makes it possible for the bodies to have the characteristics of inertia and impenetrability, and which contains in itself the source of all its actions. Monads are the first elements of every composed thing. Monads are manifest, since they are everywhere, and there is no extension without monads. They are, then, the plenum, that is to say, the

condition of an infinitely dense universe, but nevertheless they are unextended. However, this doesn't mean that they lack of any function (as far as they project and reflect force), matter (since they come with it) or that they are extended (considering that they don't interact with anything in the world).

Extended matter would be the impenetrable quality of the unextended—the monad, without any doors or windows—as passively transmitted according to movements which, together with perception and apperception, compose action. In spite of that, a monad cannot remain placed in matter, which follows the monad itself, previously to the generation of matter in time. So, extension and monads coexist

acausally by the means of a timeless creation, although they are reciprocally bound according to the appearances.

This theory leads to:

1. Idealism, since it denies things in themselves (besides monads) and multiplies them in different points of view. Monads are ‘perpetual living mirrors of the universe.’

2. Metaphysical optimism, through the principle of sufficient reason, developed as follows:

a) Everything exists according to a reason (by the axiom ‘Nothing arises from nothing’);

b) Everything which exists has a

sufficient reason to exist;

c) Everything which exists is better than anything non-existent (by the first point: since it is more rational, it also has more reality), and, consequently, it is the best possible being in the best of all possible worlds (by the axiom: 'That which contains more reality is better than that which contains less reality').

I conclude by stating that in the five bases (incidentally, all compositions have quintuplets structural focus) adopted by Leibniz - Mathematics, Physics, Biological, Psychological and Metaphysics -, O.M. anchors his phonograph record. In subtle friction of apetition and perception, everything becomes metaphorical. Besides all the aforementioned

possible, a fantastic example: As each monad has in itself the representation of the whole universe and the relationship between all monads, an absolute spirit - God - can, according to Gottfried, from what is happening in each, inferred by mere calculation that goes, what happened or will be going on all over the universe. Translate 'monad' as 'each musical note' and 'God' as 'The Composer' and

recontextualize the notation above.

Ultimately, the more we hear this intriguing Melgacian sonic after-light, the more we find fascinating intricacies full of potential prisms and so the revelation of the sky-rocketing carat than we can call

ingenious genius." (Caio Campbell;
Anglo-Brazilian semiologist
and musician)

§

I- Monad (from Greek μονάς
monas, "unit" in turn from μόνος
monos, "alone"), conceived
reportedly by the Pythagoreans
meant divinity, the first being, or the
totality of all beings, referring in
cosmogony (creation theories)
variously to source acting alone
and/or an indivisible origin. It had a
geometric counterpart, which was
debated and discussed
contemporaneously by the same
groups of people.

According to Hippolytus, the
worldview was inspired by the
Pythagoreans, who called the first

thing that came into existence the "monad", which begat (bore) the dyad (from the greek word for two), which begat the numbers, which begat the point, begetting lines or finiteness, etc. It meant divinity, the first being, or the totality of all beings, referring in cosmogony (creation theories) variously to source acting alone and/or an indivisible origin and equivalent comparators. Pythagorean and Platonic philosophers like Plotinus and Porphyry condemned Gnosticism (see Neoplatonism and Gnosticism) for their treatment of the monad. For the Pythagoreans, the generation of number series was related to objects of geometry as well as cosmogony. According to Diogenes Laertius, from the monad evolved the dyad; from it numbers; from

numbers, points; then lines, two-dimensional entities, three-dimensional entities, bodies, culminating in the four elements earth, water, fire and air, from which the rest of our world is built up. The term monad was later adopted from Greek philosophy by Giordano Bruno, Leibniz (Monadology), and others;

II- In some gnostic systems the Supreme Being is known as the Monad, the One, The Absolute Aiōn teleos (The Perfect Aeon, αἰών τέλειος), Bythos (Depth or Profundity, Βυθός), Proarchē (Before the Beginning, προαρχή), and Hē Archē (The Beginning, ἡ ἀρχή) and The ineffable parent. The One is the high source of the pleroma, the region of light. The

various emanations of The One are called Aeons.

According to Theodoret's book on heresies (*Haereticarum Fabularum Compendium* i.18) the Arab Christian Monoimus (150-210) used the term Monad to mean the highest god which created lesser gods, or elements (similar to Aeons). In some versions of Christian gnosticism, especially those deriving from Valentinus, a lesser deity known as the Demiurge had a role in the creation of the material world in addition to the role of the Monad. In these forms of gnosticism, the God of the Old Testament is often considered to have been the Demiurge, not the Monad, or sometimes different passages are interpreted as referring to each.

"O
Círculo
Imperfeito"

Otacílio
Melgaço
&
CadavreXquis
Ensemble

[duration 41:39] all rights reserved

Official Site

[otaciliomelgaco.wix.com/cadavrexqu](http://otaciliomelgaco.wix.com/cadavrexquisensemble)

isensemble (in Portuguese) &

Facebook page

[www.facebook.com/cadavreexquisse](http://www.facebook.com/cadavreexquisensemble)

ensemble

+

"´The Imperfect Circle´ (´O Círculo Imperfeito´, in Portuguese).

As unlimiting case of other figures.

Trans-inscribed in or
uncircumscribed about other figures.

Criss-Cross-Ratios.
Eccentricity." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"´Liquid architecture. It's like jazz -

you improvise, you work together,
you play off each other, you make
something, they make something. And
I think it's a way of - for me, it's a
way of trying to understand the city,
and what might happen in the city,'
Frank Gehry ponders.

It's a way of trying to understand the
sonic circularity, and what might
happen in the imperfect circle.

Perfection seems boring,
unimaginative, stagnant. 'Slit',
'inadequacy', 'acerbity' are some
synonyms for the antithesis (more
profane but paradoxically no less
divine). In process, in progress - I
prefer an open work. 'Acerbity',
'inadequacy', 'slit' - liquid words,
liquid music.

The freedom to be erratic.

The Melgacian Free Jazz.

P.S.: Jan Garbarek once made an interesting comment: 'Jazz, for me, is a closed circuit, like the term baroque in the world of classical music.' Iconoclastic, Otacílio Melgaço is one of those who still retains this finished circuit as an open circle. For the sake of our privilege and excitement." (Pablo S. Paz; Argentinean musicologist)

§

I - The word "Circle" derives from the Greek κίρκος/κύκλος (kirkos/kuklos), itself a metathesis of the Homeric Greek κρίκος (krikos), meaning "hoop" or "ring".

The origins of the words "circus" and "circuit" are closely related.

The circle has been known since before the beginning of recorded history. Natural circles would have been observed, such as the Moon, Sun, and a short plant stalk blowing in the wind on sand, which forms a circle shape in the sand. The circle is the basis for the wheel, which, with related inventions such as gears, makes much of modern machinery possible. In mathematics, the study of the circle has helped inspire the development of geometry, astronomy, and calculus.

Early science, particularly geometry and astrology and astronomy, was connected to the divine for most medieval scholars, and many

believed that there was something intrinsically "divine" or "perfect" that could be found in circles;

II - Some highlights in the history of the circle are:

1700 BCE – The Rhind papyrus gives a method to find the area of a circular field. The result corresponds to $\frac{256}{81}$ (3.16049...) as an approximate value of π . 300 BCE – Book 3 of Euclid's Elements deals with the properties of circles.

In Plato's Seventh Letter there is a detailed definition and explanation of the circle. Plato explains the perfect

circle, and how it is

different from any drawing, words, definition or explanation.

1880 CE– Lindemann proves that π is

transcendental, effectively settling
the millennia-old problem of squaring
the circle.

L'Enfer
d'H.-G.C.

[duration 01:00:55] all rights
reserved

+

"Listen; there's a hell of a good
universe next door: let's go."
(e. e. cummings)

Hell. Inferno.

The film *L'Enfer* (d'Henri-Georges Clouzot) features several innovative and practical lighting techniques by Andréas Winding and Armand Thirard. Most notably in the psychedelic climax of the film, rotating lighting rigs were placed in front of the camera and actors. The final effect created the illusion of the actors faces transitioning between emotions, and personalities. They

would also slowly change their emotions intensifying the effect when synced to each rotation.

The same inventive and experimental perspective visually, was present in the reverberating guideline. The original soundtrack was in charge of Gilbert Amy. Despite being unfinished, for all that's known publicly, an electroacoustic work in full compliance with the best resonant forefront of the time. Keeping an autonomous but no less interesting position, Otacílio Melgaço preferred to merge ambiguous interventions of acoustic guitars and atmospheric sonic landscapes.

If Otacílio addresses the issue of Stygian Jealousy, like the French director, Melgaço reaches a level of

clangorous obsession that goes beyond the creation of Mr. Amy. [Addendum>>There's the beautiful soundtrack made by Bruno Alexiu for the documentary L'Enfer d'Henri-Georges Clouzot (2009) captained by Serge Bromberg and Ruxandra Medrea. But, with one or another exception, it's conventional. We're here dealing with contemporary proposals, a fact which involves another range of risk and daring.<<] If Otacílio is 'in search of lost time', Melgaço breaks the hourglass and allows each grain of sand drain through our fingers. And again and again, and again. Does not appear to be random the fact that the initials of the names of the main characters (O-dette / M-arcel), also form the initials of O(tacílio) M(elgaço). However, I believe that the main

dimension of this discographic album
is Dantesque.

Inferno (Italian for 'Hell') is the first part of Dante Alighieri's 14th-century epic poem Divine Comedy. It is followed by Purgatorio and Paradiso. It is an allegory telling of the journey of Dante through Hell, guided by the Roman poet Virgil. In the poem, Hell is depicted as nine circles of suffering located within the Earth.

Allegorically, the **Divine**
Comedy represents the journey of the soul toward God, with the Inferno describing the recognition and rejection of sin. 'The sad souls of those who lived without blame and without praise.' Recognize

and reject sin sometimes seems to
me something as monotonous.

Halfway along our life's path, 'they
say that' the Absolute is endowed
with monotony. M-o-n-o-t-o-n-y, in
which sense?: equality, vacuum,
dead-level, 'selva oscura'... A
noteworthy variation, M-o-n-o-t-o-n-
e: unchanging in pitch. The Absolute
as Immutable. Perhaps, according to
the Brazilian composer and multi-
instrumentalist, the Inferno has the
same characteristics. As if Hades
were one of the Absoluteness
manifestations. Citing Racine: 'Hell,
covering all with its gloomy vapors,
has cast shadows on even the holiest
eyes.' Thus, such eyes (the ocularity
is more accurate through the mists)
can see better. And, holus-bolus,
after the Melgacian L'Enfer d'H.-G.C.,

our ears now better listen. But
hearing the antithesis of what we
understand as Pandemonium
because here - the ears become the
most unconditional involucre to the
more heavenly Absolute.
Paradoxically, no less hellish. In favor
of our supreme exultation.

'In the middle of the journey of our
life I came to myself within a dark
wood where the straight way was
l-o-s-t.' Now, ladies and gentlemen,
listen!: the straight way was
r-e-D-I-S-C-o-v-e-r-e-d!" (Pablo S.
Paz; Argentinean musicologist)

"Lasciate ogne speranza, voi
ch'intrate. 'The hottest places in Hell
are reserved for those who, in times
of great moral crisis, maintain their
neutrality,' wrote Dante Alighieri.

Artistically, then, I can assure you
that O.M. already has a place in
Eden." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

§

I - Henri-Georges Clouzot's *Inferno*
(French title: *L'Enfer* d'Henri-Georges
Clouzot) is a film directed, written
and produced by Henri-Georges
Clouzot, cinematography by Andréas
Winding and Armand Thirard, which
remained unfinished in 1964. It was
presented in 2009 as a full-length
semi-documentary by Serge
Bromberg;

II - The film depicts the extreme
jealousy of a hotelier, Marcel (Serge
Reggiani, then 42 years old), towards
his wife, Odette (Romy Schneider,

then 26 years old). It was shot partly in black-and-white, partly in colour.

Clouzot selected the title as an allusion to Dante's *Inferno*, and the names Odette and Marcel refer to characters in Marcel Proust's novel *À la recherche du temps perdu*.

Despite an unlimited budget from Columbia Pictures—Clouzot worked with three crews and 150 technicians—the shooting was beset by severe problems: everyone suffered from the record heat during July in the Cantal region; the main actor Serge Reggiani claimed to be ill (Jean-Louis Trintignant was asked to replace him); the artificial lake below the Garabit viaduct, an important part of the location, was about to be emptied by the local authorities; then Clouzot suffered a heart attack and

was hospitalised in Saint-Flour. After three weeks, the film was abandone;

III - In 2009, Serge Bromberg and Ruxandra Medrea released a 94 minute documentary with material selected from 15 hours (185 reels) of found scenes under the name *L'Enfer d'Henri-Georges Clouzot*. Bromberg was caught for two hours in a stalled elevator with a woman who turned out to be Clouzot's second wife, Inès de Gonzalez. Upon learning the identity of the woman and of the existence of the footage, Bromberg convinced her to release it to make his film. The documentary includes interviews with nine cast and crew members, notably Catherine Allégret, the production assistant from 1964, Costa Gavras, and the assistant cinematographer William

Lubtchansky. Bromberg used the actors Bérénice Bejo and Jacques Gamblin to shoot some scenes where dialogue had to be delivered; the found material, which included some 30 hours of soundtrack, didn't contain suitable material;

IV - Gilbert Amy is a French composer and conductor. In 1954 he entered the Conservatoire de Paris, where he was taught and influenced by Olivier Messiaen and Darius Milhaud and studied piano with Yvonne Loriod and fugue with Simone Plé-Caussade. His first compositions (*Œil de fumée*) date from 1955. In 1957 he met Pierre Boulez, under whose direction he composed his Piano Sonata. A year later Boulez commissioned from him a work called *Mouvements*, which was

performed in Darmstadt by the
Orchestre du Domaine Musical, an
ensemble with the goal of promoting
new music. From 1958 to 1961 he
attended the courses given by
Karlheinz Stockhausen in Darmstadt.

Abyssal Zone

[duration 50:15] all rights reserved

+

"Experiments with electronic music. Strategic integration of sporadic organic instruments. Concrete interventions. All this in an amazing compositional concatenation! Each meander is extremely important as there are several layers to achieve even the suggested hadal zone. Our accuracy of listeners is required all the time. This undulationed gradation of spatialities is exploited every iota. Sunken Immanence and waterlogged Transcendence ... indiscernible. By the way, O.M. deals with the acousticity masterfully. Our ears will never be as before (try to make good use of headphones) because they finally seem to be 'awakened' as

deserve. Otacílio proposes a truly penetrative submerged Saga in a revealing sound abyssality. We are facing a sonic architecture of a deep liquid rotund darkness. But towards some fluid form of Enlightenment.

'And if you gaze long enough into an abyss, the abyss will gaze back into you,' said Friedrich Nietzsche.

Abyss(ality). Melgaço goes beyond the Prussian philosopher and transfers this equivalent subject-matter to the auditory field. If we become open and ready to hear the abyss, what will we transmit at the own abyss that begins to listen to each one of us? The Brazilian composer and multi-instrumentalist, as usual, comes forward and offers us exciting and challenging questions and answers. Inter alia, a flawless

Lovecraftian quote: 'The process of delving into the black abyss is to me the keenest form of fascination'.
From now on, to all of us - as well."
(Pablo S. Paz; Argentinean musicologist)

"There's a deep fish appearing on the epidermis of this stupendous phonograph album.

[In fact - a very Melgacian detail. A work that reveals an abysmal zone - rich in profound metaphors - has one of the clearest covers of all his discography.]

There's a deep fish,
Melanocetus Johnsonii.

The humpback anglerfish is a bathypelagic ambush predator, which

attracts prey with a bioluminescent
lure. It can ingest prey larger than
itself, which it swallows with an
inrush of water when it opens
its mouth.

I believe that the ringing epiphany
contained in 'Abyssal Zone' does the
same: attracts with a bioluminescent
lure and then swallows us with an
inrush of water when opens its
electr(on)ic mouth!

'Bottomless',
'unfathomable',
'incommensurable',
'thickener',
'transubstantial' are words that well
define the five tracks here focused.
This time - coming from the mouth of
Olivier Messiaen, there are also
other words that perform the

identical feat: 'The human being is
flesh and consciousness, body and
soul; his heart is an abyss which can
only be filled by that which is godly.'
Therefore, two more lexicons worthy
of boundless/all-embracing
O.M. Music:
'cordial' and
'divine'." (Caio Campbell; Anglo-
Brazilian semiologist and musician)



I - The abyssal zone is the
abyssopelagic layer or pelagic zone
that contains the very deep benthic
communities near the bottom of
oceans. "Abyss" derives from the
Greek word ἄβυσσος, meaning
bottomless. At depths of 4,000 to
6,000 metres (13,123 to 19,685 feet),
this zone remains in perpetual

darkness and never receives daylight. These regions are also characterised by continuous cold and lack of nutrients. The abyssal zone has temperatures around 2 °C to 3 °C (35 °F to 37 °F) through the large majority of its mass. It is the deeper part of the midnight zone which starts in the bathypelagic waters above. Its permanent inhabitants (for example, *Riftia pachyptila*, (the Giant tube worm) found near hydrothermal vents in the pacific ocean) are able to withstand the immense pressures of the ocean depths, up to 76 megapascals (11,000 psi).

The area below the abyssal zone is the sparsely inhabited Hadal zone. The zone above is the bathyal zone. These three zones belong to the deep-sea realm. Above on the

continental platform there are respectively the euphotic and dysphotic zones. The abyssal zone lies partially in the dysphotic and partially in the aphotic zones;

II - The deep sea is an environment completely unfriendly to humankind; it represents one of the least explored areas on Earth. Pressures even in the mesopelagic become too great for traditional exploration methods, demanding alternative approaches for deep sea research.

Baited camera stations, small manned submersibles and ROVs (remotely operated vehicles) are three methods utilized to explore the ocean's depths. Because of the difficulty and cost of exploring this zone, current knowledge is limited. Pressure increases at approximately

one atmosphere for every 10 meters meaning that some areas of the deep sea can reach pressures of above 1,000 atmospheres. This not only makes great depths very difficult to reach without mechanical aids, but also provides a significant difficulty when attempting to study any organisms that may live in these areas as their cell chemistry will be adapted to such vast pressures;

III - Deep-sea fish are fish that live in the darkness below the sunlit surface waters, that is below the epipelagic or photic zone of the sea. The lanternfish is, by far, the most common deep-sea fish. Other

deep sea fish include the flashlight fish, cookiecutter shark, bristlemouths, anglerfish, and

viperfish.

Only about 2% of known marine species inhabit the pelagic environment. This means that they live in the water column as opposed to the benthic organisms that live in or on the sea floor. Deep-sea organisms generally inhabit bathypelagic (1000m-4000m deep) and abyssopelagic (4000m-6000m deep) zones. However, characteristics of deep-sea organisms, such as bioluminescence can be seen in the mesopelagic (200m-1000m deep) zone as well.

The mesopelagic zone is the disphotic zone, meaning light there is minimal but still measurable. The oxygen minimum layer exists somewhere between a depth of 700m and 1000m deep depending on

the place in the ocean. This area is also where nutrients are most abundant. The bathypelagic and abyssopelagic zones are aphotic, meaning that no light penetrates this area of the ocean. These zones make up about 75% of the inhabitable ocean space.

The epipelagic zone (0m-200m) is the area where light penetrates the water and photosynthesis occurs. This is also known as the photic zone. Because this typically extends only a few hundred meters below the water, the deep sea, about 90% of the ocean volume, is in darkness. The deep sea is also an extremely hostile environment, with temperatures that rarely exceed 3 °C and fall as low as -1.8 °C" (with the exception of hydrothermal vent ecosystems that

can exceed 350 °C), low oxygen levels, and pressures between 20 and 1,000 atmospheres (between 2 and 100 megapascals).

Mojo

[duration 32:00] all rights reserved

+

"We are facing an atypical event. Unusual as it happened because musically the O.M. Work has always been plural, broad, diverse, interdisciplinary, rhizomatic, borderless, universal. Anyway, an event fascinating and very curious. I presume that is the Melgacian record more accessible (considering it's an errand) but with all the captivating elements that we know well.

I do a precis:

Knowing that this would be the hundredth album - at least among those posted here (there are others, just visit his profile on SoundCloud) -,

the nucleus belonging to
Nausícaaa*Ensemble connected to
'black music' made a proposal to O.M.
- while a merited celebration.

Would he compose a disc entirely
dedicated to icons captives
of this modality?

Black music is a term encompassing
music produced or inspired by black
people, including Sub-Saharan
African music traditions and African
popular music as well as the music
genres of African American music
which arose in times of slavery
(including black indians) that
characterized the lives of black
Americans prior to the American
Civil War. These genres include jazz,
blues, soul, rock and roll, and more
recently rap and hip hop. Music was

used a way to express wants and needs that were ignored due to harsh racial and political climates. Jazz, blues, soul, rock and roll, rap, hip hop but the focus in this case, ladies and gentlemen, is the f-u-n-k.

Funk is a music genre that originated in the mid- to late 1960s when African American musicians created a rhythmic, danceable new form of music through a mixture of soul music, jazz, and rhythm and blues (R&B). Funk deemphasizes melody and harmony and brings a strong rhythmic groove of electric bass and drums to the foreground. Funk songs are often based on an extended vamp on a single chord, distinguishing them from R&B and soul songs, which are built on chord progressions. Funk uses the same

extended chords found in bebop jazz,
such as minor chords with added
sevenths and elevenths, or dominant
seventh chords with altered ninths.

Instantly I would be led to conjecture:
and in the conception of Melgaço?

Immediately Otacílio called such
members-proposers (arm in arm
with himself to making this project)
as follows:
'The Dark Midas Combo'.

Midas is the name of at least three
participants of the royal house of
Phrygia. The most famous King Midas
is popularly remembered in Greek
mythology for his ability to turn
everything he touched with his hand
into gold. This came to be called the
Golden touch, or the Midas touch. It's

probably also a pun and a tribute to
the Dark Magus: Miles Davis. One
detail that confirms my intuition and
the O.M. chess player's mind:
MI(les)DA(vi)S. [He, although
consecrated as jazz musician,
vibrantly played funk - either *ipsis*
litteris or as part of his 'sauce' -
since its fusion phase until the last
disc 'Doo-Bop'.]

The conditions suggested by the
'Magus Melgaço':

- 1 - In all, six compositions; sound
Pieces concise;
- 2 - Each based on a rhythmic cell (to
be explored at will);
- 3 - No singing or melody;
- 4 - Various elements of previous
Melgacian works would be available
just like a metalanguage;
- 5 - Freedom to bring out incidentally

(of course, under the personal perspective of the composer and multi-instrumentalist) some particularly relevant references such as stanzas of 'Le Cimetière Marin' (Paul Valéry) or the famous double bass phrase of 'The Creator Has a Master Plan' (Pharoah Sanders);
 & , in his words:
6 - 'Considering the difficulty of elect a very small number of inductees, therefore behold here the honorees':
 Sebastião Rodrigues Maia {+ Banda Black Rio} [About Tim: focusing here the 1970's and its phase really pioneering 'black' in Brazil];
 Miles Dewey Davis III;
 Gilbert Scott-Heron;
 James Joseph Brown;
Sylvester Stewart (Sly Stone) {+ The Family};

George Clinton {+ Parliament and
Funkadelic}.

So 'Mojo' it was given birth. An
admirable'n'definitive example of how
pulsating viscosity and
experimental boldness can walk hand
in hand brilliantly. [And an
extraordinary addendum, comes into
the world with the age of a hundred
years!]

Fertile alert: certainly, even
permeating popular sound niches,
what we will hear is not mere
entertainment. Coming from Melgaço,
never would. The sophisticated
interventions that occur create
tensions, dissonances, unexpected
acoustic hyperambiences, unusual
intersections of timbres, vertiginous
dynamics, dotted harmonies,

semiotic use of the voice as another
instrument, ... , perceptual
challenges. An undeniable proof of
this: the first seconds of the album.
When, open-faced, the drums gives
'the air of Grace', flutes instantly
emerge as a swarm of bees!
Outstanding! If the funky beats are
more immediately assimilable,
there's the counterpoint of being
stuffed by a visionary aesthetic
conduct. This is the epicenter of a
hybrid parturition like that. Context
that does not prevent us from feeling
the temptation to (as Salvador Dali
would say) swing our skeletons!

Between this and that, I will commit,
Mesdames et Messieurs, the audacity
to make an invitation: Let's dance!
Put on your black shoes and dance
the funk!

appendix

When face to face with the funk,
we're more kinetic. Our bodies are
asked to move, to dance. Dance is, in
a sense, the music flowing in each.
Even if through silence. As are six
tracks in 'Mojo', I culminate my
thoughts through six quotes about it.
They all tack this astonishing work,
choreographing masterfully its
celebratory reason to exist.

'If you can't get rid of the skeleton in
your closet, you'd best teach it to
dance.' - George Bernard Shaw

'The only way to make sense out of
change is to plunge into it, move with
it, and join the dance.' - Alan Watts

'The fight is won or lost far away

from witnesses - behind the lines, in
the gym, and out there on the road,
long before I dance under those
lights.' - Muhammad Ali

'Nature is so powerful, so strong.
Capturing its essence is not easy -
your work becomes a dance with
light and the weather. It takes you to
a place within yourself.'
- Annie Leibovitz

'The dance can reveal everything
mysterious that is **hidden in**
music, and it has the additional
merit of being human and palpable.
Dancing is poetry with arms and
legs.' - Charles Baudelaire

'I would only believe in a god who
could dance.' - Friedrich Nietzsche

Come on! You live as long as you dance. How about at least live to be a hundred?" (Pablo S. Paz; Argentinean musicologist)

* You can know more about the Nausícaaa Ensemble by clicking the link below (see 'Preamble'):
melgacootacilio.bandcamp.com/album/aurora-boreal-aurora-austral-otac-lío-melga-o-honig-stahl-orchester-otac-lío-melga-o-duration-02-24-33

Plus: I make mention of MOJO in another review, and it seems a key detail. Reading is recommended, if you please:
melgacootacilio.bandcamp.com/album/c-h-i-r-p-otac-lío-melga-o-duration-01-31-01

""White people couldn't do black

music back in the day because they weren't funky or bad enough. They weren't from the ghettos, but hip-hop and R&B changed all of that because white kids want to be down with it. They wanted to learn it so they studied the culture. It's kind of a cool thing because we shouldn't be so separate.'

(Narada Michael Walden)

In North-American culture, historically there's this separation. Unfortunately until the present day it happens. One of the examples most widely reported is the violence of white police in relation to the black population. In Brazil, another side of the problem. As this sectarianism is not as well discerned, there's a lot of prejudice implemented but more implicitly. I believe that neither one

nor other case is
justifiable/acceptable because the
separation/racism still occurs - in
one way or another. And so the
intolerance, inequality, disrespect,
injustice and all mosaics of
confrontation.

Otacílio Melgaço was never
- in any sense - a
'separatist'/'segregationist'. 'Culture
is a factor of unity and
multiple/constructive admiration' -
according to him. Identities are
preserved while artistic
interchanges should be welcome.
Thus, we can evolve without our
innate references being crushed.
Thus, we know how to transcend
ourselves without scrapping our
immanence. This is one of the most
exquisite lessons that the

phonographic album 'Mojo' spreads.

Mojo, in the African-American folk belief called hoodoo, is an amulet consisting of a flannel bag containing one or more magical items. It is a 'prayer in a bag', or a spell that can be carried with or on the host's body. Alternative American names for the mojo bag include hand,

mojo hand, conjure hand,

lucky hand, conjure bag, trick bag, root bag, toby, jomo, and gris-gris bag. The word originally means a charm but now its more commonly said meaning sex appeal or talent.

Covering all the connotations, nothing more appropriate in support of this exuberant solemnization. Here on Bandcamp, the Melgacian

discographic work # 100!
Here and now,
Black beats are mixed with prisms of
contemporary music and ceases to
exist boundaries set by color (either
white or red or yellow or black);
Arrays of popular culture (funk and
several of its subcategories) are
blended with cutting-edge
paraphernalia and the result is
excitingly conciliatory, incredibly
mesmerizing;
A Brazilian artist launches his
impressions of cosmopolitanism and,
through his Midas touch, erects an
inclusive and universal and
auriferous multi-language;
in short, The commemorative
hundredth posted album 'Mojo' is an
ode to a united humankind - adding
idiosyncrasies, banishing any
apartheid, urging all to nurture us

with a high art and with the gift of
conciliation.

Congratulations to Mr. Melgaço and
every dark Midas that exist (or
should) in each of us." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Tim Maia (1942 – 1998), born
Sebastião Rodrigues Maia in Rio de
Janeiro city, was a Brazilian
musician known for his iconoclastic,
ironic, outspoken, and humorous
musical style. Maia contributed to
Brazilian music within a wide variety
of musical genres, including soul,
funk, bossa nova, disco, romantic
ballads, pop, rock, jazz, baião and
MPB;

II - In 1959, Maia went to study in the United States, where he lived for four years. He joined a vocal harmony ensemble, The Ideals, and wrote the lyrics to "New Love", which was recorded as a demo with guest percussion by a young Milton Banana. (Maia also recorded the song as a soloist in 1973). The group's career was derailed in 1963 when Maia was arrested for possession of marijuana and deported back to Brazil;

III - In the 1970s, Maia started to record albums and perform shows promoting his synthesis of American soul and Brazilian music with elements of samba and baião. The movement gradually took the working-class suburbs of the north side of Rio de Janeiro, exploding in 1976 with the black movement;

IV - Banda Black Rio is a Brazilian musical group from Rio de Janeiro that was formed in 1976. It has a repertoire based on funk but also including samba, jazz and Brazilian rhythms. Compared to other soul-funk groups, such as Kool and the Gang and Earth, Wind and Fire, Banda Black Rio developed a particular style of instrumental soul music fusing together elements from a number of genres.

WEA had just been established in Brazil, and they wanted to create a band which could be the pioneer of this movement; so they contacted Oberdan Magalhães, a renowned saxophonist, that accepted the challenge together with the Trumpet player Barrosinho, Keyboard and Arranjments Cristovao Bastos,

Guitars and Arranjments Claudio
Stevenson, Bass Jamil Joanes,
Trombone Lucio Silva and formed
Banda Black Rio. Mixing R&B, Jazz
and Samba Elements, Banda Black
Rio was one of the first to undertake
the fusion of Essential Brazilian
Music with International Black Music.
They were brought together in 1976.

Banda Black Rio was often
associated to Soul-Funk Bands like
(as already quoted), Kool And The
Gang, Earth Wind And Fire,
Herbie Hancock, etc.

Beethovens Taubheit

[duration 03:41:25] all rights
reserved

+

"The monumentality of this Work is
indescribable! The numinous
enchantment with which the strings
were created, instrumentalized,
extended, overlapped - I would say -
'above time and space': a
preterhuman beauty, a slashing
capacity of extraordinary overjoy.

'Beethovens Taubheit' means
'Beethoven's deafness'.

Is not exactly feasible describe an
epiphany - I repeat -, but

1- The subject is fascinating [Another
splendid Melgacian insight; a theme
replete with metaphorical

possibilities. Since an epicenter that is the intrinsic/vital/inevitable eclipse between Sound (including under the musical complexion) and Silence - throughout physiological, philosophical, mystical ... polysemy - until an approach about the disease itself that Ludwig suffered and how as well mythologically an aesthetic rereading/reinterpretation can currently be made (the Tragedy of a musician who loses its most precious artistry: the capability to make use of his ears! Ergo we're facing an archetypal harrowing Drama and how Ludwig van Beethoven reacted: on the one hand, humanly; on the other, as a creator - videlicet: becoming a even more differentiated creator!));

2- The decoding towards the

resonant territoriality is impeccable
[There are aspects (from fabulous
conceptions up to semiotic minutiae)
that refer to O.M.'s genius, I will point
to a triad of several: i- If the
deafness makes us glimpse the non-
sound, along all the vast tracks,
impressively there is no at least a
single pause! (except, sure, the
inaudible apothotic denouement); ii-
The entire sequence appears to be a
description of the gradual deafening
and Melgaço interferes in our
auditory acuity to highlight it -
through crescent sonic filters; iii-
Beethoven died at the age of 57; the
duration of the fifth part, the
crowning: 5 minutes and 7 seconds!

As a sui generis appendix, I would
draw attention to the scarlet visual
art. The cover seen in small

proportion and more distantly, suggests a landscape. As we approach and measures are extended, we're facing the bust of Beethoven. Approaching or moving away from, the result is, in my opinion, magical and very symbolic. But why red? This brings me to Ingmar Bergman. As once said Acquarello, 'Cries and Whispers' is a remarkable film of intoxicating beauty and extraordinary depth. The color red, featured prominently in the film (as in Krzysztof Kieslowski's 'Red') is used to create a multifaceted visual theme. The effect is one of immersion: a soul foundering in the corporal life blood, a stifling, forced intimacy arising from absence and isolation, and a body slowly consumed by illness. I believe this was the Melgacian

hypnotic prospect.);

3- The performance is touching [A Piece that requires a Herculean concentration, certainly something very close to what Otacílio usually call 'Sphinxian State of Trance'. A mix of focus and abstraction, rigorous involvement and physical extrication, abysmal density and luminous lightness. Apropos, do the translation, ladies and gentlemen, of the effulgent five titles and you'll find a transcendent poetic essentiality - to be under the wings of Silence: It would be hear the Light? (The Brazilian composer and multi-instrumentalist asks us - or rather, most likely he answers!)]].

Just like in exclamatory Wagnerian words: 'I am convinced that there are

universal currents of Divine Thought
vibrating the ether everywhere and
that any who can feel these
vibrations is inspired.'

Überm Sternenzelt dort oben!"
(Pablo S. Paz; Argentinean
musicologist)

"Unsophismable, we witness a

deafening **Chef**

d'oeuvre!

There are some quotations made by
the German music icon - born in
Bonn, then the capital of the
Electorate of Cologne and part of the
Holy Roman Empire - that here O.M.
proves ecstatically, rapturously:

Music is a higher revelation than all
wisdom and philosophy;

Music is the mediator between the
spiritual and the sensual life;

Music is the wine which inspires one
to new generative processes, and I
am Bacchus who presses out this
glorious wine for mankind and makes
them spiritually drunken;

Don't only practice your art, but
force your way into its secrets; art
deserves that, for it and knowledge
can raise man to the Divine;

However ... Art! Who comprehends
her? With whom can one consult
concerning this great goddess?

Contemporaneously I know with

whom. His name is Otacílio Melgaço."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - Ludwig van Beethoven (1770 –
1827) was a German composer and
pianist. A crucial figure in the
transition between the Classical and
Romantic eras in Western art music,
he remains one of the most famous
and influential of all composers. His
best-known compositions include 9
symphonies, 5 concertos for piano, 1
violin concerto, 32 piano sonatas,
and 16 string quartets. He also
composed other chamber music,
choral works (including the

celebrated **Missa**

Solemnis), and songs;

II - Beethoven displayed his musical talents at an early age and was taught by his father Johann van Beethoven and by Christian Gottlob Neefe. During his first 22 years in Bonn, Beethoven intended to study with Wolfgang Amadeus Mozart and befriended Joseph Haydn. Beethoven moved to Vienna in 1792 and began studying with Haydn, quickly gaining a reputation as a virtuoso pianist. He lived in Vienna until his death;

III - Around 1796, by the age of 26, Beethoven began to lose his hearing. He suffered from a severe form of tinnitus, a "ringing" in his ears that

made it hard for him to hear music; he also tried to avoid conversations. The cause of Beethoven's deafness is unknown, but it has variously been attributed to typhus, auto-immune disorders (such as systemic lupus erythematosus), and even his habit of immersing his head in cold water to stay awake. The explanation from Beethoven's autopsy was that he had

a "distended **inner**
ear," which developed
lesions over time.

As early as 1801, Beethoven wrote to friends describing his symptoms and the difficulties they caused in both professional and social settings (although it is likely some of his close

friends were already aware of the problems). Beethoven, on the advice of his doctor, lived in the small Austrian town of Heiligenstadt, just outside Vienna, from April to October 1802 in an attempt to come to terms with his condition. There he wrote his Heiligenstadt Testament, a letter to his brothers which records his thoughts of suicide due to his growing deafness and records his resolution to continue living for and through his art. Over time, his hearing loss became profound: at the end of the premiere of his Ninth Symphony in 1824, he had to be turned around to see the tumultuous applause of the audience because he could hear neither it nor the orchestra. Beethoven's hearing loss did not prevent him from composing music, but it made playing at

concerts—a lucrative source of income—increasingly difficult. After a failed attempt in 1811 to perform his own Piano Concerto No. 5 (the "Emperor"), which was premiered by his student Carl Czerny, he never performed in public again until he conducted the Ninth Symphony in 1824.

A large collection of Beethoven's hearing aids, such as a special ear horn, can be viewed at the Beethoven House Museum in Bonn, Germany. Despite his obvious distress, Czerny remarked that Beethoven could still hear speech and music normally until 1812. Around 1814 however, by the age of 44, Beethoven was almost totally deaf, and when a group of visitors saw him play a loud arpeggio of thundering bass notes at his piano

remarking, "Ist es nicht schön?" (Is it not beautiful?), they felt deep sympathy considering his courage and sense of humor (he lost the ability to hear higher frequencies first).

As a result of Beethoven's hearing loss, his conversation books are an unusually rich written resource. Used primarily in the last ten or so years of his life, his friends wrote in these books so that he could know what they were saying, and he then responded either orally or in the book. The books contain discussions about music and other matters, and give insights into Beethoven's thinking; they are a source for investigations into how he intended his music should be performed, and also his perception of his

relationship to art. Out of a total of 400 conversation books, it has been suggested that 264 were destroyed (and others were altered) after Beethoven's death by Anton Schindler, who wished only an idealised biography of the composer to survive. However, Theodore Albrecht contests the verity of Schindler's destruction of a large number of conversation books.

Eretto
In
Memoria

-Cantata
Spirituale-

Dittico-I-
Esodo

[duration 40:07] all rights reserved

+

"The term Cantata originated in the early 17th century simultaneously with Opera and Oratorio. Prior to that all 'cultured' music was vocal. With the rise of instrumental music the term appeared, while the instrumental art became sufficiently developed to be embodied in sonatas.

From the beginning of the 17th century until late in the 18th, the cantata for one or two solo voices with accompaniment of basso continuo (and perhaps a few solo instruments) was a principal form of Italian vocal chamber music.

A Cantata consisted first of a declamatory narrative or scene in

recitative, held together by a primitive aria repeated at intervals.

Fine examples may be found in the church music of Giacomo Carissimi; and the English vocal solos of Henry Purcell (such as Mad Tom and Mad Bess) show the utmost that can be made of this archaic form. With the rise of the da capo aria, the cantata became a group of two or three arias joined by recitative. George Frideric Handel's numerous Italian duets and trios are examples on a rather large scale. His Latin motet *Silete Venti*, for soprano solo, shows the use of this form in church music.

As might be expected, Otacílio Melgaço recasts some of these paradigms in his numinous
sonic seed.

1- Here's a radical gap between the
beyond dispute antithetical Sonata /
Cantata (concerning this, the
composer stipulates a canine fidelity
to its etymology);

2- The ultimate adoption of Choir is
irrefutable proof of that and
concomitantly ferments the part that
is up to the supernal tone of the
whole mystical Work;

3- Remember that whatever I shall
quote below must be interpreted by
actual iconoclastic lenses.

As a matter of fact, this resonant
monument is immune to labeling or
categorization.

3.1- Maybe a mix of
uninstrumentalized Oratorio Latino

and Oratorio Vulgare. Melgaço does
not give up the grandeur;
3.2- Maybe a mix of heterodox
Kammerkantate (laic panorama) and
Cantata da Chiesa (liturgical
atmosphere). There are past
examples only with vocals;
traditionally more open to such
transit among temporal and holy;
3.3- Maybe by, although
introspective, pious drama ... could
be a Passion. Not tied to religious
rigid canons but taking into account
the - in a broad sense - Christic
content involved - very parallelizable
to the Via Crucis.

The choice of denomination 'Cantata'
is probably related to a purposeful
dramatic inaction (introjective
carat), the non accompagniments
(most primitive forms were more

minimalists; Otacílio takes it to the extreme), the potential flow relative to what there is in the middle of heaven and earth;

4- The text is vilified; the singing is no longer capable of being translated, no longer belongs to mortals. Again, Otacílio creates its own dialect (or universal idiolect). Perhaps the 'martyred' now speak the terrible 'tongues of angels'. Also due to this, the Nausícaaa Choir deserves all our congratulations!;

5- The compositional structure gets a backbone that makes its compartments provided with translucency. Any discrimination is engulfed by a deliberate obfuscation as shipwrecked bodies invaginated by the gloomy waters of an

indifferent brine.

The 'Dittico' (Diptych). A masterpiece
that reveals the core of Melgacian
stylistic.

" (...) And the waves of suffering
dragged me
to the center of the great strength
whirlwind,
that now flows, fierce, in and out of
me." (Guimarães Rosa)

These same surges can also be
liberating. 'Esodo' and 'Combustione
Spontanea' [melgacootacilio.bandcamp.com/album/eretto-in-memoria-cantata-spirituale-dittico-ii-combustione-spontanea-otac-lío-melga-o-duration-48-01 <<] are revealed as
the Canticle of Canticles, a Work that,

in my opinion, beckons us toward a
universal love - that should exist in
all Humanity - mutual and faithful.
Love meaning respect, tolerance,
solidarity, and who knows - if men
reach this greatness - even
admiration and fellowship. Even if, for
the sake of it, O.M. had to dissect one
of the most dramatic scenery that
makes the world -
contemporaneously - an
unpredictable purgatory.

'Eretto in Memoria', a well of living
waters!" (Pablo S. Paz; Argentinean
musicologist)

"First of all, I remember the Project
of a great Brazilian photographer.

The 'Exodus Project' was conducted
over six years, on trips forty

countries. It's Sebastião Salgado who writes himself: 'This book [Exodus] tells the story of humanity in transit is a disturbing story because few people leave their homeland willingly In general, they become migrants, refugees or exiled embarrassed.. by forces who can not control, fleeing poverty, repression and wars. [...] They travel alone, with families or in groups. Some know where they are going, confident that expects a better life. Other They are simply fleeing, relieved to be alive. Many fail to get anywhere.'

'Eretto in Memoria'

(Italian) = 'Erected in Memory'. In memory of...

'Esodo' (Idem) = 'Exodus' = A mass departure of people, especially

emigrants.

From the information I have, this magnificent phonal work had been made for some time despite being only now posted here. In other words, there was a preview of the artist about the prevailing gigantic crisis in focus. Mr. Melgaço delves into a delicate issue both historically and especially in contemporary times. Otacílio moving forward in relation to everything that happens dramatically currently among disadvantaged populations (Africa, Middle East etc) and EU (European Union), already had composed 'Eretto in Memoria'. [And let there be no illusions, Netcitizens - in a future not so fictional, will be massive displacements causing wars because of potable water scarcity.]

'Eretto in Memoria'. Ezra Pound called the artist 'the antennae of the race'. At this point he was right.

Not a detail but a huge relevance factor was the choice of cover image. An aspect that can not go unnoticed, the majority of immigrants: black people. Otacílio makes an insightful parallel when reveals facts, although in principle unconnected but endowed with commonalities that go beyond the fact of being cruel and pitiable.

The Slave Ship, originally titled *Slavers Throwing overboard the Dead and Dying—Typhon coming on*, is a painting by the British artist J.M.W. Turner, first exhibited in 1840. He depicts a ship, visible in the background, sailing through a

tumultuous sea of churning water
and leaving scattered human forms
floating in its wake.

Cantata Spirituale. It seems to me
necessary to consider: Melgaço
probably altered the original
Turnerian colors, just to highlight its
focus: even still facing the exodus, he
already anticipates and foretells the
tragic fate. From the impending
postmortem, a spiritual monochrome
invades and sweeps everything.

Joseph Mallord William was inspired
to paint *The Slave Ship* in 1840 after
reading *The History and Abolition of
the Slave Trade* by Thomas Clarkson.
In 1781, the captain of the slave ship
Zong had ordered 133 slaves to be
thrown overboard so that insurance
payments could be collected. This

event probably inspired Turner to create his landscape and to choose to coincide its exhibition with a meeting of the British Anti-Slavery Society. Although slavery had been outlawed in the British Empire since 1833, Turner and many other abolitionists believed that slavery should be outlawed around the world. Turner thus exhibited his painting during the anti-slavery conference, intending for Prince Albert, who was speaking at the event, to see it and be moved to increase British anti-slavery efforts. Placed next to the painting were lines from Turner's own untitled poem, written in 1812: 'Aloft all hands, strike the top-masts and belay; Yon angry setting sun and fierce-edged clouds Declare the Typhon's coming. Before it sweeps your decks, throw overboard The

dead and dying – ne'er heed their
chains Hope, Hope, fallacious Hope!
Where is thy market now?'

Fallacious Hope! Where is
thy market now?
That is the question O.M.,
turnerly, asks us.
This is the answer O.M., combustive,
gives us soundly." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

§

I - A Cantata (literally "sung", past
participle feminine singular of the
Italian verb cantare, "to sing") is a
vocal composition with an
instrumental accompaniment,
typically in several movements, often
involving a choir.

The meaning of the term changed over time, from the simple single voice madrigal of the early 17th century, to the multi-voice "cantata da camera" and the "cantata da chiesa" of the later part of that century, from the more substantial dramatic forms of the 18th century to the usually sacred-texted 19th-century cantata, which was effectively a type of short oratorio.

Cantatas for use in the liturgy of church services are called church cantata or sometimes sacred cantata, others sometimes secular cantata. Johann Sebastian Bach composed around 200 cantatas. Several cantatas were, and still are, written for special occasions, such as Christmas cantatas;

II - The Exodus (from Greek

ἔξοδος exodos, "going out") is the founding myth of Israel; its message is that the Israelites were delivered from slavery by Yahweh and therefore belong to him through the Mosaic covenant. It tells of the enslavement of the Israelites in Egypt following the death of Joseph, their departure under the leadership of Moses, the revelations at Sinai, and their wanderings in the wilderness up to the borders of Canaan. The exodus story is told in the books of Exodus, Leviticus, Numbers and Deuteronomy, and their overall intent was to demonstrate God's actions in history, to recall Israel's bondage and salvation, and to demonstrate the fulfillment of Israel's covenant.

The historicity of the exodus continues to attract popular

attention, but most histories of ancient Israel no longer consider information about it recoverable or even relevant to the story of Israel's emergence. The archeological evidence does not support the story told in the Book of Exodus and most archaeologists have therefore abandoned the investigation of Moses and the Exodus as "a fruitless pursuit". The opinion of the overwhelming majority of modern biblical scholars is that the exodus story was shaped into its final present form in the post-Exilic period, although the traditions behind it are older and can be traced in the writings of the 8th century BCE prophets. How far beyond that the tradition might stretch cannot be told: "Presumably an original Exodus story lies hidden somewhere inside

all the later revisions and alterations, but centuries of transmission have long obscured its presence, and its substance, accuracy and date are now difficult to determine."

The Exodus has been central to Judaism: it served to orient Jews towards the celebration of God's actions in history, in contrast to polytheistic celebrations of the gods' actions in nature, and even today it is recounted daily in Jewish prayers and celebrated in the festival of Pesach. In secular history the exodus has served as inspiration and model for many groups, from early Protestant settlers fleeing persecution in Europe to 19th and 20th century African-Americans striving for freedom and civil rights.

Eretto
In
Memoria

-Cantata
Spirituale-

Dittico-II-
Combustione
Spontanea

[duration 48:01] all rights reserved

+

"There have been unconfirmed anecdotal reports of people spontaneously combusting. This alleged phenomenon is not considered true spontaneous combustion, as supposed cases have been largely attributed to the wick effect, whereby an external source of fire ignites nearby flammable materials and human fat or other sources.

People spontaneously combusting. Explicitly the title of the second part of the Diptych is a poignant metaphor. This reinforces the voracious criticism that the Brazilian composer and multi-instrumentalist

does about the repeated tragedies
(>> www.cfr.org/migration/europes-migration-crisis/p32874 <<) that are
happening and what they mean
conjuncturally.

In the past, figures considered
heretical by the Catholic Church
were publicly burned at the bonfire.
Sadistic and macabre spectacle.
But nowadays?
O.M. makes use of a double irony to
emphasize even more his disgust.
This is the great power that the irony
has. Keeping the striking metaphor,
the 'sacrifices' by fire today are
anything but spontaneous. We could
make figuratively an analogy between
the spontaneous combustion and the
suicide, unlike the medieval
inquisition 'shows'. Therefore,
Melgaço points out how much there

is not spontaneity or a self-immolation on the part of the protagonists (or puppets?) of hemorrhagic inhumane emigration. This underscores how much is actually a brutal and accumulative Condemnation, certainly.

Fire is one of the four classical elements in ancient Greek philosophy and science. It was commonly associated with the qualities of energy, assertiveness, and passion. In one Greek myth, Prometheus stole fire from the gods to protect the otherwise helpless humans, but was punished for this charity. Today many people still are punished but for another reason, lack of charity - by those who belong to the same human race (which is unique, there is only one race: the human). Lack of charity

in its various levels - starting, therefore, with the humanitarian.

Pardon, I'll go a little deeper only along the next paragraph. But sharply this shows us even more the legitimacy of 'Eretto in Memoria'. It's no coincidence that Mr. Melgaço has inserted the concept of Memory in the title of his work; we have to learn from the past on behalf of a future not enslaved by it. My appointment is timely. Tomorrow the scene will be different - we all wish that. But reports, criticism, clear positions are essential for the sake of a conjunctural solution:

The last time something like this happened was in the post World War II. Admittedly, what the EU does has been a mere palliative. In the near

future everyone will have to acknowledge this delicate situation and at least try to say 'are welcome' - even as an urgent humanitarian act. And, of course, part of the European population is conscious and articulate enough to press their governments so that the doors be opened fairly. What we see today (08 August 2015) is, macrocosmically, a cluster of nations trying to wash their hands and pass the burden to the 'next door neighbor'. It seems to me that from time to now, the German - Iron Lady - Merkel has taken a more assimilatory speech, to our relief. (One of the things she knows, like the rest of the world knows: European countries are aging and they need a renewed workforce - even as an antidote to the non-viability of their pension systems

soon.) At least a drama like this rampant emigration, is now seen more broadly by some leaders who, albeit belatedly, begin to act like statesmen. While David William Donald Cameron - the UK prime minister still, blindly, insists on treating this issue as a police case. Regrettable! (Soon he will be forced to give way.) The president of France (François Hollande), with a rickety popularity, will maintain its conciliatory stance, certainly. A mere supporting actor coming from a country that has woefully a proven ultra-protectionist tradition (and a xenophobia sometimes more explicit sometimes more latent but we can not pretend it does not exist and in a worrying scale). To name just another of many examples, in fact it's vexing how the Hungary government

(read: Viktor Orbán, a mini-Putin)
simply washes his hands before
tormented, afflicted beings and
treated like animals. Almost no one is
innocent in terms of what I'm
bringing to the fore. Across the
ocean - dictators, profiteers,
torturers, traffickers of desperate
human beings (monstrous
compatriots of those same human
beings!) that perpetuate the Hades in
so many countries (after all, their
own countries or ethnic groups
or...but today, many of these lands in
full ruin process - often legacies of
North American adventures there -
to the point where no more can
indeed be called 'countries') in
shameful conditions (civil war, lack
of state/rule of law, unemployment,
famine etc). On the other hand, I'll
not be pointing to some ordinary

European citizens (starting with the Italians; more recently there's the increased flow for Greece and so on) ...European citizens who, according to themselves - and have their reasons (exception to professedly xenophobic or belonging to minorities supremacists) -, they feel 'invaded' or are 'forced to accept' thousands of emigrants constantly - in this or that specific port or village or town -; is another apex of the crisis that deserves all the attention because it's an untenable situation for all truthfully victimized. I'm indeed referring to the notorious powerbrokers, the frigid bureaucrats, the demagogic egomaniac politicians (many of them also xenophobic >>Plus I could not fail to mention, even if in another context and continent, as it is

embarrassing to the United States
have as presidential candidate a
buffoon like Donald Trump - his
speech so reactionary/bigoted - and,
worst, many moronics supporting
this jobbernowl! It would be comical
if it were not tragic... Apropos, the
reaction of North America - to all
that's happening - is disappointing
because the superpowered nation did
not realize that the colossal crisis is
global, not just European. Signals to
receive refugees were ridiculous at
least until now. And we can not forget
that the US, through its
interventionist and invasive war
psychosis in the government of
George Walker Bush, turned out to be
the most responsible for generating
all this.<<), the overpowering leeches
(linked to the financier supremacy)
who put the aphrodisiac Money above

all - whatever the cost, sheltered behind the shroud of incongruous globalization - and raise aseptic and hypocritical walls (concrete or figurative) in their rich frontiers despite all vampirism imperialist (immune to walls) practiced historically. [I write about a Brazilian artist, a native of Minas Gerais state that took all the gold looted by the Portuguese parasitic politic of the time, and indeed this same gold financed the British industrial revolution, if you do not know. But at what price? ..for surely gold washed in blood. If this was the relationship between metropolis and colony (ie, the same relationship between the guillotine and the neck) in that context, we can not rule out its harmful effects for centuries and how we should respond critically to

such pitiable legacy. <> The same state - Minas Gerais - where it came from a simple worker - named Jean Charles de Menezes - and that, in London (there he was to pursue a better life, this is panoramically understandable to you?), the poor man was summarily slain by British police for 'being mistaken for a terrorist' - in 2005. <> I'm sorry if the content of this addendum seems to you scrappy but understand as a metaphor spatiotemporal. History can not be decoded and analyzed devoid of diachronic connections or machiavellianly 'appropriate' for those who write the 'official version', so ... the 'winners'. For good connoisseurs, enough mincing words.) Okay. Resuming the context of the argument above: historically, so far. And the rest of mankind that

does little or even shuts up when it's
'convenient'.

Fortunately, there are those who do
not allow themselves to be turned
into pandemonium. O.M. did not gag
himself and through his expressive
craft, is heard.

'Eretto in Memoria' came into the
world in tribute to all those who
managed to make the multi
connotative crossing and now await
a better future. Without looking back.
Or, conversely, believing that one day
may return for a habitable homeland
- finally.

'Eretto in Memoria', however, was
created in memoriam of other
beings. Those who failed to cross the
ocean that separates many masks of
death and at least a possible face of

survival. Suffocated in vans ... yet
suitcases, boxes ... or ... 'burned' in a
blazing sea. Those who were 'scalded
in a incendiary' main. Castaways of
life but not of hope." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

{Post Scriptum

My notes above were posted on
August 8, 2015. Today is the
thirteenth day of January, 2017.

A lot like a South American caudillo,
Donald J. Trump was elected
president of his country. Cases of
intolerance and hate crimes
(thermometers that seem to me only
an introduction) become more
commonplace and explicit in USA.
It's not mere coincidence.

Many refugees in Europe are suffering and even dying of cold by the harsh winter and lack of organization of those who should offer them protection/shelter (sometimes in certain niches, I do not know if the terms would be these or the antitheses, honestly. Of course, I'm not referring to the goodwill of people officially assigned to this humanitarian function and of volunteers who competently fulfill their mission as much as possible, but rather of governmental dilemmas: it's a conjunctural matter, they're deficient public policies in which States are colliding each other). In fact, there's an increasing tendency throughout the (with its existence in countdown?) European Union of (I'm obliged to repeat those horrible words) totalitarian,

xenophobic, ultranationalist movements; it's sufficient to observe dreadful 'alternatives' that come to the fore in France, Austria, Holland, Greece, and so on (woefully, this also applies to the United States of North America and other pulverized parts of the globe).

[It was recently reported that in Brazil (a predominantly miscegenated country), on the streets of a megalopolis such as São Paulo, neo-Nazi groups are posting posters on poles and walls with anti-Semitic dictates. To cite just one example that seems to be one more tip of an iceberg among several. Is, spraying itself on planet earth, the dream of a third Reich on the way again? 'Dream' for some, but which always becomes a nightmare

for most and even for the ‘useful imbeciles’ who help to erect it by action or omission. Is turning into a franchise the third Reich? Our perception tells us that they’re no more isolated facts. Sometimes more implicitly, sometimes explicitly, the prejudiced, eugenic, sectarian wave expansion is not a mere point outside the curve. Without pyrotechnic alarmisms, at the very least we must pay close attention to the strong evidences of this nascent spirit of (suspect) time. (There are reports of people that lived the horror of World War II, the populist and authoritarian appeals that engender lobotomies and fanaticism - and genocides -, ... accounts that relate certain similarities between the past and what seems to be conjuncturally brewing now. Step by

step, 'along the edges'. Despite the discrepancies amidst the scenarios of yesterday and today, I do not think it's just straw fire.)

From time to time, citizens (and voters) seem to grow weary of the 'wormy political classes' and depart for the 'saviors of the nation' (usually with reactionary, demagogic, boastful discourses); unpredictable opportunists, bare wires. Instead of finding modes to straighten out the political systems, the reverse is true: there's an easy bet on (in effect: picaresque) martyrs, candidates for (in effect: unscrupulous) heroes, messianic and paternalistic bullies.

Or, in the best style alerted by Machiavelli: they do not want or need to be loved, just feared. Currently, with the help of marketing and

technology, they can be both. We´re interested in History so that the same mistakes are not made again. We know how Serpent's Eggs come about.]

Taking up the thread of the skein:

Which would be a ´refugee depot´ (sic) - following a strategic agreement with Germany (regretful to be the commonwealth that most embraced such human beings and having Merkel's popularity down, of course, the discourses change) - Turkey practically lives a dictatorship. This exhaust valve did not exactly work.

Some deplorable terrorist attacks on European territory (the same has constantly happened in the Turkish

land, for these and other reasons)
make everything even more
troublesome and causing disturbing
revolts in their citizens: quite rightly
but we must be able to differentiate
‘refugees’ from ‘terrorists’ (what
is not opportune for the retrograde
forces that bring their claws to
power). Anyway ...

Contrary to the chorus of a famous
and affirmative pop song: will we
survive? Hard to say. Nor I will
comment on Russia, Eastern Europe,
China, Syria, Venezuela etc. If I think
about this wide world board that
encompasses everything I said and
much more, better not to extend the
panorama (at any rate here and now,
despite the thousands and thousands
of typographic characters that I have
already inserted in - originally about

music - my review in this regard - as I am doing in that moment) because the complexities involved would almost make us knights of some apocalypse-on-duty.

‘Homo sum, humani nihil a me alienum puto’, a well-known dictum of Publius Terentius Afer. Unfortunately, the world now seems to be effusively in line with this maxim. But pointing to the more negative, dangerous and inhuman direction.

At least, and I give the feature of peroration to my following words, the present Melgacian creation (and everything it means) reveals itself more justifiable, commendable, courageous and, above all, necessary.}

"The Cantata Spirituale brings to the musical harvest a sacred text in the vernacular language.

The Italian solo cantata tended, when on a large scale, to become indistinguishable from a scene in an opera, in the same way the church cantata, solo or choral, is indistinguishable from a small oratorio or portion of an oratorio. This is equally evident whether we examine the unparalleled church cantatas of Bach, of which nearly 200 are extant, or the Chandos Anthems of Handel. In Johann Sebastian Bach's case many of the larger cantatas are actually called oratorios; and the Christmas Oratorio is a collection of six church cantatas actually intended for performance on six different days,

though together forming as complete
an artistic whole as any classical
oratorio.

Throughout the Baroque, cantatas
were in great demand for the
services of the Lutheran church.
Sacred cantatas for the liturgy or
other occasions were not only
composed by Bach but also by
Dieterich Buxtehude, Christoph
Graupner, Gottfried Heinrich Stölzel
and Georg Philipp Telemann, to name
a few. Many secular cantatas were
composed for events in the nobility.
They were so similar in form to the
sacred ones that many of them were
parodied (in parts or completely) to
sacred cantatas, for example in
Bach's Christmas Oratorio.

One of Melgaço's innovations: 'Eretto

in Memoria' is conventionally not an Oratorio, Cantata or Passion. Maybe it's a hybrid that combines elements of this triangle. But, noting the possible intersection points, the choice of the composer (by calling it Cantata) strikes me as the right one.

The high beauty, the vastness numinous, in short, for me is an inspired creation able to make us kneel. Harvesting all that was interesting to him in secular (subject-matter) and religious (sonorous mosaic) and giving birth a common denominator. [And of course, he opts for a 'Diptych' just to emphasize this dualism. Dualism that at the same time seems insoluble (when we witness the reality that haunts us every day) and potentially undone (because in communion in an artistic expression - which aims

interfere constructively in that same reality - in flux). Opts for 'Spirituale' because, at the end and in the work context, is what prevails.] So there's a point outside of the curve, ie the hieratic aura is maintained however hovering over inescapably humanized issues. Perhaps the most profane if we take into account the 'Homo homini lupus' - a Latin proverb meaning 'Man is wolf to man'.

Thomas Hobbes drew upon the proverb in his *De Cive*, writing in the dedication 'To speak impartially, both sayings are very true; That Man to Man is a kind of God; and that Man to Man is an arrant Wolfe. The first is true, if we compare Citizens amongst themselves; and the second, if we compare Cities.' Hobbes was describing the tendency of people to

act fairly and generously toward other people in the same society and the tendency of societies to act deceptively and violently toward other societies, or as he put it, 'In the one, there's some analogie of similitude with the Deity, to wit, Justice and Charity, the twin-sisters of peace: But in the other, Good men must defend themselves by taking to them for a Sanctuary the two daughters of War, Deceit and Violence.' if we think since the legacies and remnants of historical imperialisms until the kaleidoscopic reasons for this tangle of dramas in the emigrants' countries of origin, in a way - with due recontextualization - it's still a very current perspective.

I hope you understand the symbolism
- even applied to the theme of this

'spirituale' diptych. Perchance we can say that Melgaço is, like Wagner, a 'legato' master. Thus there's a profound redefinition of what is the silence that precedes and succeeds played and listened music. So the sound Piece overcomes death as much as possible (and beyond) because shows how much can 'overlap to silence/transcend the finitude' even after instrumentalized - since, transubstantiated, endures within us." (Pablo S. Paz; Argentinean musicologist)

Also check >>
melgacootacilio.bandcamp.com/album/eretto-in-memoria-cantata-spirituale-dittico-i-esodo-otac-lio-melga-o-duration-40-07 <<



I - A Cantata (literally "sung", past participle feminine singular of the Italian verb *cantare*, "to sing") is a vocal composition with an instrumental accompaniment, typically in several movements, often involving a choir.

The meaning of the term changed over time, from the simple single voice madrigal of the early 17th century, to the multi-voice "cantata da camera" and the "cantata da chiesa" of the later part of that century, from the more substantial dramatic forms of the 18th century to the usually sacred-texted 19th-century cantata, which was effectively a type of short oratorio.

Cantatas for use in the liturgy of church services are called church cantata or sometimes sacred

cantata, others sometimes secular cantata. Johann Sebastian Bach composed around 200 cantatas. Several cantatas were, and still are, written for special occasions, such as Christmas cantatas;

II - In 1940, the Brazilian composer Heitor Villa-Lobos created a secular cantata titled *Mandu çarará*, based on an Indian legend collected by Barbosa Rodrigues;

III - Spontaneous combustion, cause and ignition:

1. A substance with a relatively low ignition temperature (hay, straw, peat, etc.) begins to release heat.

This may occur in several ways, usually oxidation by a little moisture and air, bacterial fermentation generates heat.

2. The heat is unable to escape (hay, straw, peat, etc. are good thermal insulators), and the temperature of the material rises.
3. The temperature of the material rises above its ignition point (even though much of the bacteria are destroyed by ignition temperatures).
4. Combustion begins if sufficient oxidizer, such as oxygen, and fuel are present to maintain the reaction into thermal run-away.

Baldaquino
- Sarabande
For
Pipe
Organ
&
Clavichord -

[duration 01:05:44] all rights reserved

+

"The Sarabande (from French, itself derived from Spanish Zarabanda) is a dance in triple metre. Slow and solemn. An interesting representative Melgacian detail is how the composer does remain the ternary metric enigmatically implied throughout this majestic work. Maybe for him - the artistical creator - an invisible dance - more animic (in its subtle impalpability, its ethereal abstraction) than corporeal. And therefore, some more audible.

The way Otacílio reinvents the absorbing instruments involved - Pipe Organ and Clavichord -, turning them almost completely, it's

surprising! There's probably a sonic alchemist inhabiting O.M. as Marcel Duchamp said 'Alchemy is a kind of philosophy: a kind of thinking that leads to a way of understanding.' Rational intelligence is dangerous and leads to ratiocination. The painter is a medium who doesn't realize what he is doing - who knows? No translation can express the mystery of sensibility, a word, still unreliable, which is nevertheless the basis of painting or poetry, like a kind of alchemy too. However, the musician Melgaço is rational and irrational simultaneously. Can be translated and stay untranslatable concurrently. Synchronously intelligent and sensitive. What he does have/is a philosophy but continues his cultured offspring

immersed in unfathomable mystery.
Paraphrasing Paracelsus, Many have
said of Alchemy, that it is for the
making of gold and silver. For me
such is not the aim, but to consider
only what virtue and power may lie in
the precious Melgacian legacy.

Resuming the thread, the sarabande
inspired the title of Ingmar
Bergman's last film *Saraband*
(2003). The film uses the sarabande
from Johann Sebastian Bach's Fifth
Cello Suite, which Ingmar also
instrumentalized in *Cries and
Whispers* (1971). More than Bach, I
believe 'Baldaquino' has stylistically,
in what dissects our humanized
absorption, reflective intricacies with
Bergman. Though there we find
Johann Sebastian too. On second
thought, Melgaço equalizes both the

German and Swedish again ... as elevates the category of Sarabande to an unutterable sacralized level. And both its solemnization as obscure/or/open sluggish rhythmicity become spectra of a noble perspective. Miguel de Cervantes alluded to the dance's notoriety by saying that Hell was its 'birthplace and breeding place.' Now is the time to Otacílio lead it to a nothing paternalistic Heaven." (Pablo S. Paz; Argentinean musicologist)

"A Baldachin or Baldaquin (from Italian: Baldacchino; Baldaquino - in Portuguese -), is a canopy of state over an altar or throne. It had its beginnings as a cloth canopy, but in other cases it is a sturdy, permanent architectural feature, particularly over high altars in cathedrals, where

such a structure is more correctly
called a ciborium when it is
sufficiently architectural in form.

A harmonious ciborium.

A Minsterian compositional
architecture. (Hear few seconds of
the Second Movement and instantly
you will realize.)

Creating a rotund 'plafond' that
amplifies the dimensionality of the
work. Remembering that for some
Eastern cultures, a house begins to
be constructed from the conception
of the ceiling (the roof is what's
called root). Here, there's what is
heard and, under a stunning ringing
dossal, what is suggested to us or
leading our perception towards an
ultra artistic collective building.
(...)

But rather make use of muse now.

Poetically I could proclaim regarding
this superb record: an acoustic
Canopy over a musical Altar." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)



I - A dance called zarabanda is first
mentioned in 1539 in Central America
in the poem *Vida y tiempo de*
Maricastaña, written in Panama by
Fernando de Guzmán Mejía. The
dance seems to have been especially
popular in the 16th and 17th
centuries, initially in the Spanish
colonies, before moving back across
the Atlantic to Spain. It was banned in
Spain in 1583 but still performed,
even by clerics during the mass and
frequently cited in literature of the
period (for instance, by

Lope de Vega).

It spread to Italy in the 17th century,
and to France, where it became a
slow court dance.

Baroque musicians of the 18th
century wrote suites of dance music
written in binary form that typically
included a sarabande as the third of
four movements. It was often paired
with and followed by a jig or gigue.
Johann Sebastian Bach sometimes
gave the sarabande a privileged
place in his music, even outside the
context of dance suites; in particular,
the theme and climactic 25th
variation from his Goldberg
Variations are both sarabandes.

The anonymous harmonic sequence
known as La Folia appears in pieces

of various types, mainly dances, by dozens of composers from the time of Mudarra (1546) and Corelli through to the present day. The theme of the fourth-movement Sarabande of Handel's Keyboard suite in D minor (HWV 437) for harpsichord, one of these many pieces, is featured prominently in the film *Barry Lyndon* as well as the BBC documentary, *Auschwitz: The Nazis and the Final Solution*.

The sarabande was revived in the late-19th and early 20th centuries by the Norwegian composer Edvard Grieg (in his *Holberg Suite* of 1884), French composers such as Debussy and Satie, and in England, in different styles, Vaughan Williams (in *Job: A Masque for Dancing*), Benjamin Britten (in the *Simple Symphony*) and

Herbert Howells (in Six Pieces for
Organ: Saraband for the Morning of
Easter);

II - "Baldachin" was originally a
luxurious type of cloth from Baghdad,
from which name the word is
derived, in English as "baudekin" and
other spellings. Matthew Paris
records that Henry III of England
wore a robe "de preciosissimo
baldekino" at a ceremony at
Westminster Abbey in 1247. The word
for the cloth became the word for
the ceremonial canopies made from
the cloth.

In the Middle Ages, a hieratic canopy
of state or cloth of state was hung
above the seat of a personage of
sufficient standing, as a symbol of
authority. The seat under such a

canopy of state would normally be raised on a dais. Emperors and kings, reigning dukes and bishops were accorded this honour. In a 15th-century manuscript illumination the sovereign Grand Master of the Knights Hospitaller in Rhodes sits in state to receive a presentation copy of the author's book. His seat is raised on a carpet-covered dais and backed with a richly embroidered dossier (French, "dos"). Under his feet is a cushion, such as protected the feet of the King of France when he presided at a lit de justice. The King of France was also covered by a mobile canopy during his Coronation, held up on poles by several Peers of France.

Margaret Beaufort, mother of Henry VII was a personage of such

importance that in her portrait by an anonymous artist, c. 1500 she prays under a canopy of estate; one can see the dossier against the gilded leather wall-covering and the tester above her head (the Tudor rose at its center) supported on cords from the ceiling. The coats-of-arms woven into the tapestry are of England (parted as usual with France) and the portcullis badge of the Beauforts.

In the summer of 1520, a meeting was staged between Francis I of France and Henry VIII of England, where the ostentatious display of wealth and power earned the meeting-place the name of The Field of Cloth of Gold. The canopy of estate may still be seen in some formal throne rooms.

Cornu Copiae

- Oratorio -

[duration 01:46:18] all rights
reserved

+

"The word Oratorio, from the Italian for 'pulpit' or 'oratory', was 'named from the kind of musical services held in the church of the Oratory of St. Philip Neri in Rome (Congregazione dell'Oratorio) in the latter half of the 16th cent.'

Although medieval plays such as the *Ludus Danielis*, and Renaissance dialogue motets such as those of the *Oltremontani* had characteristics of an oratorio, the first oratorio is usually seen as Emilio de Cavalieri's *Rappresentatione di Anima, et di Corpo*. Monteverdi composed *Il Combattimento di Tancredi e*

Clorinda which can be considered as the first secular oratorio.

The origins of the oratorio can be found in sacred dialogues in Italy. These were settings of Biblical, Latin texts and musically were quite similar to motets. There was a strong narrative, dramatic emphasis and there were conversational exchanges between characters in the work. Giovanni Francesco Anerio's *Teatro harmonico spirituale* (1619) is a set of 14 dialogues, the longest of which is 20 minutes long and covers the conversion of St. Paul and is for four soloists: Historicus (narrator), tenor; St. Paul, tenor; Voice from Heaven, bass; and ananias, tenor. There is also a four-part chorus to represent any crowds in the drama. The music is often contrapuntal and

madrigal-like. Philip Neri's Congregazione dell'Oratorio featured the singing of spiritual laude. These became more and more popular and were eventually performed in specially built oratories (prayer halls) by professional musicians. Again, these were chiefly based on dramatic and narrative elements. Sacred opera provided another **impetus** for dialogues, and they greatly expanded in length (although never really beyond 60 minutes long). Cavalieri's *Rappresentazione di Anima, et di Corpo* is an example of one of these works, but technically it is not an oratorio because it features acting and dancing. It does, however contain music in the monodic style. The first oratorio to be called by that name is Pietro della Valle's *Oratorio della Purificazione*, but due to its

brevity (only 12 minutes long) and the fact that its other name was 'dialogue', we can see that there was much ambiguity in these names.

As well as some other composers (Dudley Buck, for example), O.M. disconnects Oratorio and Christian canons or musical paradigms towed by it. Therefore, a Secular approach would make such a sound Work devoid of religiousness?

Etymologically, certainly not. Perhaps, when Mr. Melgaço chooses to be out - in this case - of Catholic cells (I know that Catholicism is prevalent in his home country, Brazil), all perspectives start to have even more immeasurable vocations to r-e-c-o-n-n-e-c-t-i-o-n-s. Yes, we are facing a huge expression

of it. So beautiful, so fruitfully
beautiful which becomes daunting!

Very intimidating as, I'll use a
metaphor, 'being face to face with
God' > What makes me remember
when Rilke poetically states that
every angel is terrible.

'Cornu Copiae' is terrible - and
terrific! - because so indescribably
stunning and ravishing! There's just
no limit to the Melgacian talent. Once
the realization is accepted that even
between the closest human beings
infinite distances continue, a
wonderful living side by side can
grow, if they succeed in loving the
distance between them which makes
it possible for each to see the other
whole against the sky. From 'Cornu
Copiae', a living side by side

wonderful now grown beyond the
sky." (Pablo S. Paz; Argentinean
musicologist)

"Another Sacrum
Melgacian Masterpiece!

In a few words, this 'Oratorio' is the
ultimate proof of how
contemporaneity can still be
niche for geniuses.

Here, a distinctive brilliance even to
trace visionary links among
Monumentality and Religiousness.

['Religiousness', which is quite
different from 'Religion' - the
normative belief itself (adding
devotional artistic/aesthetic
dictates). Although, as Pablo S. Paz
has already addressed this issue

above, the etymology of 'religion' lies with the Latin word 'religare', which means 'to tie, to bind.' Here (between this and that, I'll try to define 'religiousness'), it's a sap which courses through polysemic reconnections and, why not?, conjugated transcendences...]

Maintaining an independent jurisprudence, Otacílio Melgaço rises to the Olympic heights its tendency to colossal Works - both ('abundant & well nourished' links among religiousness and monumentality) sonically/formally as thematically.

The Cornucopia (from Cornu Copiae) or horn of plenty is a symbol of abundance and nourishment, commonly a large horn-shaped container overflowing with produce,

flowers or nuts.

Mythology offers multiple explanations of the origin of the cornucopia. One of the best-known involves the birth and nurturance of the infant Zeus, who had to be hidden from his devouring father Kronus. In a cave on Mount Ida on the island of Crete, baby Zeus was cared for and protected by a number of divine attendants, including the goat Amalthea ('Nourishing Goddess'), who fed him with her milk. The suckling future king of the gods had unusual abilities and strength, and in playing with his nursemaid accidentally broke off one of her horns, which then had the divine power to provide unending nourishment, as the foster mother had to the god.

In another myth, the cornucopia was created when Heracles (Roman Hercules) wrestled with the river god Achelous and wrenched off one of his horns; river gods were sometimes depicted as horned. This version is represented in the Achelous and Hercules mural painting by the American Regionalist artist Thomas Hart Benton.

The cornucopia became the attribute of several Greek and Roman deities, particularly those associated with the harvest, prosperity, or spiritual abundance, such as personifications of Earth (Gaia or Terra); the child Plutus, god of riches and son of the grain goddess Demeter; the nymph Maia; and Fortuna, the goddess of luck, who had the power to grant prosperity. In Roman Imperial cult,

abstract Roman deities who fostered peace (pax Romana) and prosperity were also depicted with a cornucopia, including Abundantia, 'Abundance' personified, and Annona, goddess of the grain supply to the city of Rome. Pluto, the classical ruler of the underworld in the mystery religions, was a giver of agricultural, mineral and spiritual wealth, and in art often holds a cornucopia to distinguish him from the gloomier Hades, who holds a drinking horn instead.

...and in Art often holds a Cornu Copiae to distinguish him (the underworld in the Mystery; the Mystery - end stop) from the gloomier Hades...

Not through Pluto but now Melgaço,

it happens again!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - An Oratorio is a large musical composition for orchestra, choir, and soloists. Like an opera, an oratorio includes the use of a choir, soloists, an ensemble, various distinguishable characters, and arias. However, opera is musical theatre, while oratorio is strictly a concert piece—though oratorios are sometimes staged as operas, and operas are sometimes presented in concert form. In an oratorio there is generally little or no interaction between the characters, and no props or elaborate costumes. A particularly important difference is

in the typical subject matter of the text. Opera tends to deal with history and mythology, including age-old devices of romance, deception, and murder, whereas the plot of an oratorio often deals with sacred topics, making it appropriate for performance in the church. Protestant composers took their stories from the Bible, while Catholic composers looked to the lives of saints, as well as to Biblical topics. Oratorios became extremely popular in early 17th-century Italy partly because of the success of opera and the Catholic Church's prohibition of spectacles during Lent. Oratorios became the main choice of music during that period for opera audiences;

II - 20th-century oratorios

Oratorio returned haltingly to public attention with Stravinsky's *Oedipus Rex* in France (1927), Arthur Honegger's *Jeanne d'Arc au Bûcher* in Basel (1938), and Franz Schmidt's *The Book with Seven Seals* (*Das Buch mit sieben Siegeln*) in Vienna (1938).

Postwar oratorios include Vadim Salmanov's *Twelve*, Krzysztof Penderecki's *St. Luke Passion*, René Clemencic's *Kabbala*, and Osvaldo Golijov's *La Pasión según San Marcos*.

Oratorios by popular musicians include Léo Ferré's *La Chanson du mal-aimé* (1954 and 1972), on eponymous Guillaume Apollinaire's poem, and Paul McCartney's *Liverpool Oratorio* (1991).

21st-century oratorios

When Dudley Buck composed his oratorio *The Light of Asia* in 1886, it became the first in the history of the genre to be based on the life of Buddha. Several late 20th and early 21st-century oratorios have since been based on Buddha's life or have incorporated Buddhist texts. These include Somei Satoh's 1987 *Stabat Mater*, Dinesh Subasinghe's 2010 *Karuna Nadee*, and Jonathan Harvey's 2011 *Weltethos*. The 21st century also saw a continuation of Christianity-based oratorios with John Adams's *El Niño*. Other religions represented include Ilaiyaraaja's *Thiruvasaki* (based on the texts of Hindu hymns to Shiva). Secular oratorios composed in the 21st century include Nathan Currier's *Gaian Variations* (based on the Gaia hypothesis), Richard Einhorn's *The*

Origin (based on the writings of Charles Darwin), and Neil Hannon's To Our Fathers in Distress;

III - In modern depictions, the cornucopia is typically a hollow, horn-shaped wicker basket filled with various kinds of festive fruit and vegetables. In most of North America, the cornucopia has come to be associated with Thanksgiving and the harvest. Cornucopia is also the name of the annual November Food and Wine celebration in Whistler, British Columbia, Canada. Two cornucopias are seen in the flag and state seal of Idaho. The Great Seal of North Carolina depicts Liberty standing and Plenty holding a cornucopia. The coat of arms of Colombia, Panama, Peru and Venezuela, and the Coat of Arms of

the State of Victoria, Australia, also feature the cornucopia, symbolising prosperity. In the book and film series *The Hunger Games*, the Cornucopia is filled with weapons, and is the starting point of the Games.

The horn of plenty is used for on body art and at Halloween, as it is a symbol of fertility, fortune and abundance.

Struldbrugs

-Pastorale-

[duration 37:28] all rights reserved

+

"In Jonathan Swift's novel *Gulliver's Travels*, the name *struldbrug* is given to those humans in the nation of *Luggnagg* who are born seemingly normal, but are in fact immortal. However, although *struldbrugs* do not die, they do nonetheless continue aging. Swift's work depicts the evil of immortality without eternal youth.

They are easily recognized by a red dot above their left eyebrow. They are normal human beings until they reach the age of thirty, at which time they become dejected. Upon reaching the age of eighty they become legally dead, and suffer from many ailments including the loss of eyesight

and the loss of hair.

Struldbrugs were forbidden
to own property:

As soon as they have completed the
term of eighty years, they are looked
on as dead in law; their heirs
immediately succeed to their
estates; only a small pittance is
reserved for their support; and the
poor ones are maintained at the
public charge. After that period, they
are held incapable of any
employment of trust or profit; they
cannot purchase lands, or take
leases; neither are they allowed to be
witnesses in any cause, either civil
or criminal, not even for the decision
of meers (metes) and bounds.

Because:

Otherwise, as avarice is the
necessary consequence of old age,
those immortals would in time
become proprietors of the whole
nation, and engross the civil power,
which, for want of abilities to
manage, must end in the ruin
of the public.

These are the impressive characters
that Mr. Melgaço archetypally carries
to its rich sound universe.

An artist - perhaps because his
narcissism, vanity, pretension - flirts
with immortality but, if really a
significant Artist, he flirts through
his own Art. From its invaluable and
relevance. No fads or pyrotechnics
or market quotations or imposed
trends or give and take. Oscar Wilde
once said 'Nowadays people know the

price of everything and the value of nothing.' I refer to the Artist and its value. Artist who flirts with immortality. And that devours her with his eyes. And goes further. Just as a legacy to Humanity.

The focus on another scenario, prolonged life to the fullest (especially with advances in medicine and technology) is one of the recurring themes nowadays universally. In this ordinary context, one of the issues Otacílio, who is certainly an Artist - with capital A - and therefore makes an eclipse between the two prisms, ... one of the issues Otacílio brings us is: immortality but fundamentally why? And at what price?

Let us hear what O.M. and 'his'

Struldbrugs have to teach us about.

And timelessly to challenge us. And
exotically to delight us." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"Pastorale is a vocal or
instrumental Piece.

It has bucolic character.

Would report to the shepherds
of Antiquity.

It's usually written in 6/8 or 12/8.

Therefore refers to something of a
pastoral nature in music, whether in
form or in mood.

Otacílio Melgaço provides his own

decoding and every historical norms
- he presents a peculiar,
idiosyncratic composure. Either
through the compositional,
interpretive, and technological
perspective.

Beethoven's Pastoral is 'no musical
cul-de-sac', writes Tom Service (for
'The Guardian'). It's 'a radical work,
and in its final movement is music
more purely spine-tingling and life-
enhancingly joyful than almost
anywhere else in his output.'
The composer born in the kingdom of
Prussia insisted that these works -
its all five movements - should not be
construed as a 'sound picture', but
as an expression of feelings.

Communing with some of these
predicates (decanted by Mr.

Service), with some not -
deliberately more 'purely spine-
tingling' than 'life-enhancingly joyful',
'Struldbrugs' (Pastorale) - fully in
line with what Beethoven wanted - is
exactly that, a presageful perplexing
expression of polyphonic stupendous
feelings." (Pablo S. Paz; Argentinean
musicologist)



I - In Baroque music, a Pastorale is a
movement of a melody in thirds over
a drone bass, recalling the Christmas
music of pifferari, players of the
traditional Italian bagpipe
(zampogna) and reed pipe (piffero).
Pastorales are generally in 6/8 or
9/8 or 12/8 metre, at a moderate
tempo. They resemble a slowed-down
version of a tarantella,

encompassing many of the same rhythms and melodic phrases.

Common examples include the last movement of Corelli's Christmas Concerto (Op.6, No.8), the third movement of Vivaldi's Spring concerto from *The Four Seasons*, the Pifa movement of Handel's *Messiah*, the first movements of Bach's *Pastorale* (BWV 590) for organ, and the Sinfonia that opens part II of his *Christmas Oratorio* as an introduction to the angelic announcement to the shepherds. Scarlatti wrote some examples in his keyboard sonatas, and many other composers in the transition between the baroque and classical eras, particularly French, used this technique. Rossini famously included a *Pastorale* section in his *William Tell*

Overture. The Italian pastorale Tu
scendi dalle stelle, sometimes called
"Carol
of
the Bagpipers"
(Canzone d'i zampognari),
is a widely popular Christmas carol
by
St. Alfonso Liguori,
and Pietro Yon's Gesù bambino
is another;

II - Chinese Taoism placed the Island
of the Immortals eastward from
China, while Swift places the
struldbrugs near Japan.

The term struldbrug has been used in
science fiction, most prolifically
by Larry Niven and Robert
Silverberg, to describe
supercentenarians;

III -

[www.kellscraft.com/GulliversTravels](http://www.kellscraft.com/GulliversTravels/Gulliver065.jpg)
[/Gulliver065.jpg](http://www.kellscraft.com/GulliversTravels/Gulliver065.jpg)

M ü k e m m e l
D ö n g ü s ü
S u i t e

[duration 36:37] all rights reserved

+

"Suite, describing generically, is what we call the set of instrumental movements arranged with some element that represents a unit to be played without interruption. An orchestral selection of a larger work. A collection of the same style pieces thematically, sometimes used as parenthetical music, as 'Peer Gynt' (Edvard Grieg).

'Mükemmel Döngüsü Suite', an exotic gradual interpenetration of sonic reliefs. If these 'reliefs' may be understood as a dances sequence (just like from a more conventional view of what's Suite), no. However, if we think of spectra ritualistic

pulsations - through a primitivist abstraction -, undoubtedly: yes. Are cycles that certainly make us mesmerized. Incidentally, in this sense, the reference made to the cyclic rhythm of Ravel's Bolero (for some even suggesting transcendentalism) is impeccable. 'Mükemmel Döngüsü', probably a metaphorical reflection of our circular search for what we call Perfection." (Pablo S. Paz; Argentinean musicologist)

"The title - in Turkish - of this undulating work approximately means 'Perfect Cycle'.

I'll avail myself of the words of Heraclitus as a way of epigraph to this **labyrinthine** Melgacian

Suite:

'What was gathered
blows away.
What was scattered
gathers.'" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - A Suite, in music, is an ordered
set of instrumental or
orchestral/concert band pieces. It
originated in the late 14th century as
a pairing of dance tunes and grew in
scope to comprise up to five dances,
sometimes with a prelude, by the
early 1600s. The separate
movements were often thematically
and tonally linked.

In the Baroque era the suite was an

important musical form, also known as Suite de danses, Ordre (the term favored by François Couperin), Partita or Ouverture (after the theatrical "overture" which often included a series of dances) as with the orchestral suites of J.S. Bach.

During the 18th century the suite fell out of favour as a cyclical form, giving way to the symphony, sonata and concerto. It was revived in the later 19th century, but in a different form, often presenting extracts from a ballet (Nutcracker Suite), the incidental music to a play (L'Arlésienne Suites), opera, film (Lieutenant Kije Suite) or video game (Motoaki Takenouchi's 1994 suite to the Shining series), or entirely original movements (Holberg Suite, The Planets);

II - There are as well several examples of suites being used in the jazz genre. Perhaps the most notable composer is Duke Ellington/Billy Strayhorn, who produced many suites, amongst them: Black, Brown and Beige, Such Sweet Thunder, The Far East Suite, New Orleans Suite, Latin American Suite and many more. But is as well used in free jazz (Max Roach: Freedom Now Suite, Don Cherry, John Coltrane's A Love Supreme, etc.).

O x y m o r o n

- C o n c e r t o

P o u r

O n d e s

M a r t e n o t

E t

Q u a t u o r

À

C o r d e s -

[duration 29:57] all rights reserved

+

"In the first decades of the 20th century, several composers such as Debussy, Schoenberg, Berg, Hindemith, Stravinsky, Prokofiev and Bartók started experimenting with ideas that were to have far-reaching consequences for the way music is written and, in some cases, performed. Some of these

innovations include a more frequent use of modality, the exploration of non-western scales, the development of atonality, the wider acceptance of dissonances, the invention of the twelve-tone technique of composition and the use of polyrhythms and complex time signatures.

These changes also affected the concerto as a musical form. Beside more or less radical effects on musical language, they led to a redefinition of the concept of virtuosity in order to include new and extended instrumental techniques as well as a focus on aspects of sound that had been neglected or even ignored before such as pitch, timbre and dynamics. In some cases, they also brought about a new approach to the role of the soloist and its relation to the orchestra.

The Brazilian composer and multi-instrumentalist Otacílio Melgaço now presents, through the oracular combination of Martenot waves and string quartet, its historical contribution to this fascinating syntactic 'phonodyssey'.

One aspect that makes quite unique the Melgacian sonic creation in focus is the way he gave birth a - in overlapping layers - particularized language for ondium Martenot. The peculiar instrument (ondes musicales) when it takes the soloist function generally articulates typical mechanisms for this - perspective of successive notes (as scales etc) -. O.M. establishes, in most often, harmonic interlaces - perspective of simultaneous notes - and so it generates magnificent densities & intensities! Just like a kind of private acoustic shell. That brings me to the impactful cover of the disc and its metaphorical cave paintings full of handprints.

Reflexively 'Oxymoron' is a concert that lives up as 'ouverture' to the

twenty-first century. And for what is
yet to come. At least as a sign
of lucid hope.

Apropos, listen to the first few
minutes of the second movement. if
you not feel an 'epiphanic rapture',
we must urgently give new meaning
to the terms 'epiphanic' and
'rapture', ladies and gentlemen."

(Pablo S. Paz; Argentinean
musicologist)

"The paradox is really the pathos of
intellectual life and just as only great
souls are exposed to passions it is
only the great thinker who is exposed
to what I call paradoxes, which are
nothing else than grandiose thoughts
in embryo.' (Soren Kierkegaard)

1- Oxymoron. A figure of speech that

j-u-x-t-a-p-o-s-e-s

elements that appear to be

c-o-n-t-r-a-d-i-c-t-o-r-y.

Literary oxymorons crafted
to reveal a

p-a-r-a-d-o-x;

2- Concerto. The etymology is uncertain, but the word seems to have originated from the conjunction of the two Latin words conserere (meaning to tie, to join, to weave) and certamen (competition, fight): the idea is that the two parts in a concerto, the soloist (O.M. opts for Martenot waves), and the orchestra or concert band (O.M. opts for a string quartet),

a-l-t-e-r-n-a-t-e

episodes of

o-p-p-o-s-i-t-i-o-n,

c-o-o-p-e-r-a-t-i-o-n,

and

i-n-d-e-p-e-n-d-e-n-c-e

in the creation of the music

f-l-o-w.

If you intersect the double
information above, will have begun to
decipher as much as possible the
'aura' that pervades this serpentine
work. 'There is an ecstasy that
marks the summit of life, and beyond

which life cannot rise. And such is the paradox of living, this ecstasy comes when one is most alive, and it comes as a complete forgetfulness that one is alive,' once pondered Jack London. 'Oxymoron' suggests to us that yes, the life can increasingly rise. As a complete forgetfulness that one is alive - reminds us of something higher, reminds us (by forgetfulness) who we really are or can we be." (Caio Campbell; Anglo-Brazilian semiologist and musician)

§

I - Oxymoron is derived from the 5th century Latin oxymoron, which is derived from the Ancient Greek: ὀξύς oxus "sharp, keen" and μωρός mōros "dull, stupid", making the word itself an oxymoron.

However, the combined Greek form
ὀξύμωρον (oxumōron) does not in
fact appear in the extant
Greek sources.

The most common form of oxymoron
involves an adjective–noun
combination of two words. For
example, the following line from
Tennyson's *Idylls of the King*
contains two oxymora:

'And faith unfaithful kept him falsely
true';

II - A Concerto (from the Italian:
concerto) is a musical composition
usually composed in three parts or
movements, in which usually (and as
already mentioned) one solo
instrument (for instance, a piano,
violin, cello or flute) is accompanied

by an orchestra or concert band. Notwithstanding, the 20th century also witnessed a growth of the concertante repertoire of instruments, some of which had seldom or never been used in this capacity. As a result, almost all classical instruments now have a concertante repertoire;

III - The ondes Martenot ("Martenot waves"), also known as the ondium Martenot, Martenot and ondes musicales, is an early electronic musical instrument invented in 1928 by Maurice Martenot. The original

design was similar in **sound** to the theremin. The sonic capabilities of the instrument were later expanded by the addition of timbral controls and switchable

loudspeakers.

The instrument's eerie wavering notes are produced by varying the frequency of oscillation in vacuum tubes. The production of the instrument stopped in 1988, but several conservatories in France still offer tuition to students of the instrument;

IV - The ondes Martenot has been used by many composers, most notably Olivier Messiaen. He first used it in the *Fête des Belles Eaux* for six ondes, written for the 1937 International World's Fair in Paris and then used it in several of his works, including the *Turangalîla-Symphonie* and *Trois Petites Liturgies de la Présence Divine*. His opera *Saint-François d'Assise*

requires three of the instruments.

The composer's widow, Yvonne Loriod-Messiaen arranged and edited four unpublished *Feuillets inédits* for ondes Martenot and piano which were published in 2001. The ondes

Martenot has also been used occasionally in transcriptions:

Leopold Stokowski used the instrument in his ethereal orchestration of Buxtehude's *Sarabande and Courante* ("Auf Meinen Lieben Gott").

Other notable composers who have employed the ondes Martenot in their works include Charles Koechlin, Edgard Varèse (as a replacement for two theremin instruments in his work *Ecuatorial*), Arthur Honegger, Darius Milhaud, Cemal Reşit Rey, Maurice Jarre, Sylvano Bussotti, Giacinto

Scelsi, Marcel Landowski, Karel Goeyvaerts, Pierre Boulez, Tristan Murail, Miklós Rózsa, Henri Tomasi, and Frank Zappa. André Jolivet wrote a prominent concerto for it in 1947.

Bohuslav Martinů authorized the adaptation of his *Fantasie* to the use of the ondes Martenot when it proved difficult to perform on the Theremin, for which it was originally written.

Estimates of the number of works written for ondes Martenot vary.

Hugh Davies reckoned there to be around a thousand works composed for the instrument, although Jeanne Loriod's figures are the more widely quoted: she estimated that there were 15 concertos and 300 pieces of chamber music. Jacques Tchamkerten's provisional catalogue of works for ondes, included in the

current reprinting of Loriod's
Technique, lists far fewer works than
either of these figures.

Musicophilia
Or
Seeing
Voices:
A
Journey
Into
The
Land
Of
The
Deaf
Entr' Act
To
Oliver Wolf Sacks

[duration 26:26] all rights reserved

+

"Music, uniquely among the arts, is both completely abstract and profoundly emotional. It has no power to represent anything particular or external, but it has a unique power to express inner states or feelings. Music can pierce the heart directly; it needs no mediation.'
(O.S.)

The only proper mediation here is represented by a memorable gap or, if you prefer, laurelled Intermezzo.

In Memoriam. I am aware that for some time Otacílio Melgaço had composed this sound Piece to be dedicated to Mr. Sacks. Probably

carrying the hope that the life of
Briton neurologist and writer would
be perpetuated more - even publicly
knowing Oliver fought for years
against a disease that unfortunately
became fatal in 2015. More
specifically: yesterday, 30 August.
The choice to post such daedal
tribute today became unpostponable.
In Memoriam.

I suppose a Requiem or Tombeau
would not do justice to the
iconoclastic spirit of the honoree.
Too solemn. So there was the O.M.'s
insight: an (eclectic) Entr'acte!

Interlude between life and death.
Intermission between death and life.

[I believe that specific selected
spelling

E-n-t-r'-a-c-t (without the
culminating 'e')
is related to a closer expression with
the English language - Wolf's source
tongue. A subtle and justifiable
distancing from the original
Frenchness of the lexicon.]

Ergo an Entr'act can take 'the action
from one part of a large-scale drama
to the next by completing the missing
links'. Do figuratively the decoding,
estimated NetCitizens, and behold
one of many facets possible. Seeing
celebrants voices, vocalizing
cerebrating music. Thus there's the
implementation of an engaging
polysemy passing to embrace this
'spectacular Interval', making it
exuberantly metaphorical.

Entr'act - Enter, Act - Interact.

Entr'act - A journey, a saga, an odyssey...suggesting what content filled the hiatus (time-spacialized) between nativity and passing of Oliver Sacks. (A reverberating biography, in short);

Entr'act - A chasm - and a bridge - among hearing and deafness, sound and silence. (Sounds of silence, especially);

Entr'act - A kinesthetic spectrum of absorbable

M-u-s-i-c-o-p-h-i-l-i-a-l-a-n-d!

(Notes and noises and halts must be heard, and seen, breathed, touched, smelled, eaten! In other words, the

whole body - and what we
customarily call brain and mind and
heart and skin and sex |even,
whether or not, soul| ... - can be a
vehicle of resonant fecundation;
cross-pollination);

Entr'act - A proposed Piece of music
performed between acts of an
artistic event. Under this purely
musical lens, rescuing the
touchstone mainly thrown by Erik
Satie, who Melgaço greatly admires;

And so on...

'Music can lift us out of depression
or move us to tears - it is a remedy,
a tonic, orange juice for the ear. But
for many of my neurological patients,

music is even more - it can provide
access, even when no medication
can, to movement, to speech, to life.
For them, music is not a luxury, but a
necessity.' (O.S.)

At my point of view, the Melgacian
creations establish a third
interactive way. Luxuriously and

necessarily **balsamic**

for everyone. 'Music can lift us out of
depression or move us to tears - is a
remedy, a tonic, orange juice for the
ear' of any patients (still with
reference to the Sacksian context)
as well. Even the deaf because they
can feel the sound vibrations. As well
as those considered 'healthy', is a
constant metamorphic access - in
varying degrees - 'to movement, to

speech, to life'.

'The power of music, whether joyous or cathartic must steal on one unawares, come spontaneously as a blessing or a grace. Music evokes emotion and emotion can bring it's memory.' (O.S.)

In Memoriam. Otacílio evokes Oliver. And for us and our privilege, this is an act (or |entr'|act?) of deep emotion, grace, blessing, spontaneity, surprise, catharsis and rejoicing." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"The first publicly performed furniture music composed by Erik Satie was premiered as entr'acte music (1920 – the play for which it was written fell into oblivion), with

this variation that it was intended as background music to the sounds the public would usually produce at intermission, walking around and talking. Allegedly, the public did not obey Satie's intention: they kept silently in their places and listened, trained by a habit of incidental music, much to the frustration of the avant-garde musicians, who tried to save their idea by inciting the public to get up, talk, and walk around.

Originally entr'actes resulted from stage curtains being closed for set or costume changes: to fill time as not to halt the dramatic action, to make a transition from the mood of one act to the next, or to prevent the public from becoming restless. In front of the closed curtains, the action could be continued during

these entr'actes, albeit involving only players with no scenery other than the curtain, and a minimum of props.

Opening the curtains of poly connotative evolutionism, Oliver Sacks once wrote 'Darwin speculated that music tones and rhythms were used by our half-human ancestors, during the season of courtship, when animals of all kinds are excited not only by love, but by strong passions of jealousy, rivalry, and triumph and that speech arose, secondarily, from this primal music.'

Fitting the three pieces of the Melgacian puzzle (between Satie and Wolf):

1- 'It was intended as background music to the sounds the public would

usually produce at intermission,
walking around and talking';
2- 'The avant-garde musicians, who
tried to save their idea by inciting the
public to get up, talk,
and walk around';
3- 'And that speech arose,
secondarily, from this primal music'.

Genesiac tearing hallucinatory
strings of a quartet, frantic - on the
move - rhythms of free jazz,
multidimensional electroacousticity,
white and pink and brownish noises,
industrial punk beat, 3D sound
poetry, exotically ceremonial organ,
conciliatory colourful
harmonizations, simulation of
orchestra tuning...: 'Musicophilia or
Seeing Voices: A Journey Into The
Land Of The Deaf' - and here I
mention the legacy of the brave man

that this adventurous work honors -
is a deafening shout (or an elegiac
whisper) in praise to cathartic
expression and emancipatory
movement. Whether on behalf of
achievement and edification of a
humanistic legitimizing speech or in
any other subjectivizing direction.

Awakenings." (Pablo S. Paz;
Argentinean musicologist)

&

I - Oliver Wolf Sacks, CBE (1933 –
2015) was an English neurologist and
author, famous for writing best-
selling case histories of his patients'
disorders, with many of his books
adapted for film and stage.

After receiving his medical degree

from The Queen's College, Oxford in 1960, he moved to the U.S. for his internship at Mount Zion Hospital in San Francisco. He relocated to New York in 1965 where he became professor of Neurology at New York University School of Medicine. Between 2007 and 2012, he was professor of neurology and psychiatry at Columbia University, where he also held the position of "Columbia Artist", which recognized his contributions to art and science. He had also been on the faculty of Yeshiva University's Albert Einstein College of Medicine and had been a visiting professor at the University of Warwick.

Sacks was the author of numerous best-selling books, including collections of case studies of people

with neurological disorders. His writings have been featured in a wider range of media than any other contemporary medical author, with The New York Times referring to him as a "poet laureate of contemporary medicine". His books describe cases with a wealth of narrative detail about the experiences of patients and how they coped, often illuminating how the normal brain deals with perception, memory and individuality.

His 1973 book *Awakenings*, an autobiographical account of his efforts to help people with encephalitis lethargica regain proper neurological function, was adapted into the Academy Award-nominated film of the same name in 1990 starring Robin Williams and Robert

De Niro. He and his book *Musicophilia: Tales of Music and the Brain* were the subject of "Musical Minds", an episode of the PBS series *Nova*. In 2008 Sacks was awarded a CBE in the Queen's Birthday Honours for services to literature;

Il - Entr'acte (French entracte), means "between the acts" (German: Zwischenspiel and Zwischenakt, Italian: Intermezzo, Spanish: Intermedio). It can mean a pause between two parts of a stage production, synonymous to an intermission (this is nowadays the more common meaning in French), but it more often (in English) indicates a piece of music performed between acts of a theatrical production. In the case of stage musicals, the entr'acte serves as the

overture of act 2 (and sometimes acts 3 and 4, as in *Carmen*). In films that were meant to be shown with an intermission, there was frequently a specially recorded entr'acte on the soundtrack between the first and second half of the film, although this practice has died out in recent years.

Schiaparelli

- Humoresque
Pour
Un
Ballet
Surréaliste -

[duration 42:44] all rights reserved

+

"PREAMBLE. It's remarkable the exuberant cover of this phonographic record. The Melgacian conception is reflected in aesthetic and graphic references very interesting and creative which began to practically emerge from the 1940s. I can cite Alexander 'Alex' Steinweiss as the greatest exponent.

< | >

Humoresque (or Humoreske) is a genre of romantic music characterized by pieces with fanciful humor in the sense of mood rather than wit. The name refers to the German term Humoreske, which was

given from the 1800s (decade)
onward to humorous tales.

Romantic music
&

Pieces with fanciful humor
&

Mood rather than wit: here there
would be a sarcasm pointing to a
stereotype of the 'fashion world'? I
have not the slightest doubt.

Officially, as the focus of Brazilian
composer and multi-instrumentalist
is the surrealistic face of Madame
Schiapelli, the fact of having adopted
such compositional genus is justified
specifically because of its tentacle
attached to the Fantastic. From this
angle - ie its backbone, this work
(adding to its ironies: concept and
musicality) is pure wit - which

reinforces his paradoxical content
and therefore of extreme genius.

< | >

For The Schiaparellian Piece, Otacílio
Melgaço masterfully absorbed and
gave empiricist fluidity to the
paranoiac-critical method, technique
developed by Salvador Dalí.

[The Surrealists related theories of
psychology to the idea of creativity
and the production of art. In the mid-
1930s André Breton wrote about a
'fundamental crisis of the object'. The
object began being thought of not as
a fixed external object but also as an
extension of our subjective self. One
of the types of objects manifested in
Surrealism was the phantom object.
According to Dalí, these objects have

a minimum of mechanical meaning,
but when viewed the mind evokes
phantom images which are the result
of unconscious acts. The paranoiac-
critical arose from similar
Surrealistic experiments with
psychology and the creation of
images such as Max Ernst's frottage
technique, which involved rubbing
pencil or chalk on paper over a
textured surface and interpreting the
phantom images visible in the texture
on the paper.

The aspect of paranoia that Dalí was
interested in and which helped
inspire the method was the ability of
the brain to perceive links between
things which rationally are not linked.
Dalí described the paranoiac-critical
method as a 'spontaneous method of
irrational knowledge based on the

critical and systematic objectivity of the associations and interpretations of delirious phenomena.' Employing the method when creating a work of art uses an active process of the mind to visualize images in the work and incorporate these into the final product. An example of the resulting work is a double image or multiple image in which an ambiguous image can be interpreted in different ways. André Breton (by way of Guy Mangeot) hailed the method, saying that Dalí's paranoiac-critical method was an 'instrument of primary importance' and that it 'has immediately shown itself capable of being applied equally to painting, poetry, the cinema, the construction of typical Surrealist objects, fashion, sculpture, the history of art, and even, if necessary, all manner of

exegesis.']

< | >

As if all this (surreally) were not
enough - beyond the eccentric
aesthetics of a sui generis fashion
designer, are sonorously included
Pierre Henri Marie Schaeffer
(undoubtedly another clear afflatus
for this versatile artistic
offspring)

&

Futuristic&Dadaist allusions (plus
Filippo Tommaso Emilio Marinetti.
Plus Kurt Schwitters, Francis Picabia,
Georges Ribemont-Dessaignes, Erwin
Schulhoff, Hans Heusser, Albert
Savinio and all of this great lineage)

&

Metamorphic architecture of a
soundtrack for Ballet.

< | >

Regarding the Ballet itself, it seems
to be a mystery fed by D.M.

< | >

DOCKET. Echoing one or another
maxim, 'Schiaparelli (Humoresque
Pour Un Ballet Surréaliste)', as well
as surrealism, is destructive, but it
destroys only what it considers to be
shackles limiting our hearing. In
other words, is not a poetry but a
poetics, and even more, and more
decisively, an invigorating world
vision.

Galacidalacidesoxyribonucleicacidau
diovision." (Pablo S. Paz; Argentinean
musicologist)

"Schiaparelli's fanciful imaginative

powers coupled with involvement in the Dada/Surrealist art movements directed her into new creative territory. Her instinctive sensibilities soon came to distinguish her creations from her chief rival Coco Chanel, who referred to her as 'that Italian artist who makes clothes'. Elsa collaborated with a number of contemporary artists, most famously with Salvador Dalí, to develop a number of her most notable designs. Schiaparelli also had a good relationship with other artists including Leonor Fini, Meret Oppenheim, and Alberto Giacometti. In 1937 Schiaparelli collaborated with the artist Jean Cocteau to produce two of her most notable art-themed designs for that year's Autumn collection. An evening jacket was embroidered with a female figure

with one hand caressing the waist of
the wearer, and long blonde hair
cascading down one sleeve. A long
evening coat featured two profiles
facing each other, creating the
optical illusion of a vase of roses. The
embroidering of both garments was
executed by the couture
embroiderers Lesage.

That's the epicentral inspiration for
na engaging and hypnotic
sonic creation.

From the perspective of Otacílio
Melgaço; Elsa Luisa Maria
Schiaparelli.

'In difficult times fashion is always
outrageous', she used to say. And
now, in the most
endearingly/tempting iconoclastic

sense, such Melgacian 'Humoresque' too." (Caio Campbell; Anglo-Brazilian semilogist and musician)

&

I - Elsa Schiaparelli (1890–1973) was an Italian fashion designer. Along with Coco Chanel, her greatest rival, she is regarded as one of the most prominent figures in fashion between the two World Wars. Starting with knitwear, Schiaparelli's

designs were heavily influenced by Surrealists like her collaborators Salvador Dalí and Jean Cocteau. Her clients included the heiress Daisy Fellowes and actress Mae West. Schiaparelli did not adapt to the changes in fashion following World War II and her couture house

closed in 1954;

II - The designs Schiaparelli produced in collaboration with Dalí are among her best known. In addition to well-documented collaborations such as the shoe hat and the Lobster, Tears and

Skeleton dresses, Dalí's influence has been identified in designs such as the lamb-cutlet hat and a 1936 day suit with pockets simulating a chest of drawers;

III - Notable examples of the humoresque style are Schumann's Humoreske in B-flat major (Op. 20, 1839), and Dvořák's set of eight Humoresques (Op. 101, 1894), of which No. 7 in G-flat major

is well known;

IV - In his introduction to the 1994 edition of Jacques Lacan's *The Four Fundamental Concepts of Psychoanalysis*, David Macey states that "Salvador Dalí's theory of 'paranoic knowledge' is certainly of great relevance to the young Lacan."

Psicastenia Legendária

[duration 53:05] all rights reserved

Dedicated to Kraftwerk

+

"What more to say about
the 'Power Station'?

According to music journalist Neil
McCormick, Kraftwerk might be 'the
most influential group in pop history'.

NME wrote: 'The Beatles and
Kraftwerk may not have the ring of
The Beatles and the Stones, but,
nonetheless, these are the two most
important bands in music history'.

Kraftwerk's music has directly
influenced all the electronic acts that
followed in their wake but also many
popular artists from diverse genres
of music, including David Bowie,

Depeche Mode, Gary Numan,
Ultravox, John Foxx, Orchestral
Manoeuvres in the Dark, Visage,
Afrika Bambaataa & The Soul Sonic
Force, Grandmaster Flash, Juan
Atkins, Kevin Saunderson, Derrick
May, Björk, Daft Punk, Ladytron, Joy
Division, New Order, Blondie, LCD
Soundsystem, Baal des Quat'z'arts,
to name only a few.

In my convinced opinion, from
incidental citations to explicit
mentions; more than that - from
indirect or direct several tributes to
the Deutsch Electronic Stars, one of
the Olympians: 'Psicastenia
Legendária'.

Some believe that just like Bach or
Mozart, Kraftwerk is also one of the
musical references that will surely

perpetuate. Others believe that if Bach and Mozart were alive, they would be doing the same kind of music that the creators of 'Computerwelt'. 'Psicastenia Legendária' reveals itself to be a sound Work able to corroborate all these hypotheses. Therefore, in complex contemporaneity, who is & was able to accomplish that? Die - at least here - Mensch-Maschine: O.M.

Some tributes are clearly copies. Others are so disjointed that look more like a scam. Some are slaughtered by the qualitative discrepancy between those who did and those for whom they were made. Others are competent but not surprising. And so on. Antipode to so many excrescences, a tribute will be at high level when

endowed with rare balance. Who pays obeisance keeps orbits that revolve around the own personality, while inventively/idiosyncratically brings to light stylistic filigrees of those to whom honor. So is a temperance point that few artist can master. We recognize who is the creator, we recognize the focus, and yet we're surprised because it comes a 'third bank' that breaks any coherent borders. In this way I categorize Otacílio Melgaço.

Best of Kraftwerk is represented here. And, amazingly, even improvisation (although some less perceptive/tuned not even realize that this happens). In shows - I assure you, any extemporization - that comes from them - is fabulous. A differential of Melgacian prism (if

you compare it to other deference)
is how much, behind the timbre
surfaces - such as the drum
machine, computerized noises, digital
voices etc -, there's a perspective
coming from the medulla of
contemporary classical music. [It's
not without reason that there's a
bootleg of the synthpop group whose
title is 'Toccata Electronica' or that
one of his musics - check 'Trans-
Europe Express' - has the name
'Franz Schubert' or the 'Ananas
Symphonie' inserted in 'Ralf and
Florian'.] I'm convinced that the
endoskeleton of this album have (as
a nomenclature that today sounds
strangely) 'serious' nature, to say
the least. If many artists who came
of the popular niche (rock, hip hop,
techno and many others) were
'energized' in Germanic Power

Station, it would be magnificent a top composer of contemporary music (which also dominates the non-classical universe) to lean over the legacy of Ralf Hütter & Company. Listen to the harmonic architecture (just like a surreal daedal cathedral) of the 'spiegelsaal' third Piece; or - starting with choreographed bells; 'heimatklänge' - the numinous coloratura of the fourth; or the 'first movement' of 'tongebirge' fifth and its dynamic timpani... I think this 'triumvirate' is enough to mirror what I have argued. Another highlight is how the tracks were sequenced. There's an umbilical cord between them. A sonic conducting wire. 'Detail' that elevates the meticulousness and the refinement of the concept behind. Extrapolations also arise. To name just one example,

the contrapuntal beats of the second Piece suggest the spirit of Free Jazz!

'Psicastenia Legendária' embraces
all I have explained and more.

Arthur C. Clarke said that 'any
sufficiently advanced technology is
indistinguishable from magic'. Now,
from this reverberating encomium,
such words can be understood in its
most captivating and transubstantial
sense.

Die Stimme der Energie!" (Pablo S.
Paz; Argentinean musicologist)

"'Psicastenia Legendária' ('Legendary
Psychasthenia').

'A concept developed by the social
theorist Roger Caillios, Legendary
Psychasthenia refers to the ability of

some animals to alter their appearance in response to their physical environment. A chameleon, for example, changes color in order to blend into its surroundings. Caillois compares this biological phenomenon to psychological experiences of subjects who perceive themselves becoming absorbed into, or mixed up with, the physical space surrounding them (one of his examples is the fear of the dark). Lacan, who associated with Caillois, is intrigued by this idea because it offers another model of a transformation in an individual through an encounter with an external stimulus.'

The own metamorphosis that the -
hither - laureate Kraftwerk lived,
from krautrock to an electronic

'crescendo' and so becoming iconic to a Computer World. It legitimizes the perspicacious insight that Mr. Melgaço had. There are several built-in connotations. 'The mankind before the irreversible advance of technology' seems to me the unavoidably generic and both frightening and exciting. Nothing more current. We witnessed a gradual metamorphosis from man to robot and the trend is that for a long time both become indiscernible. Paraphrasing the honorees, yes 'We will be robots'. Or 'the robots will be us'. Probably the same thing. A trite example and reflecting a primary phase of this: (I do not will need to quote bionic/prosthetic technologies and neither chips implemented in bodies), there's no more border between human fingers and a

smartphone, agree? The timing of this tribute so is impeccable. What was once (by the Germans) a 'prologue-almost-omen', today is (by the Brazilian) a factual introduction.

The artistically inspiring scope - above - applied to the panoramic cyber context of this phonographic record is further proof of the maximum multifaceted genius of the composer and instrumentalist Otacílio Melgaço.

His ascendancy reached immeasurable territorialities. When I heard a robotic voice pleading for help (Über Wahrheit und Lüge im außermoralischen Sinn Ouvertüre), I confess (Ohm Sweet Ohm/O.M. Sweet O.M.) that I stayed in fact touched. My testimony is worth as a

metaphor confirming the actual
ballast of this resounding offspring.

Just like the album cover,
impeccable figuratively as a visual
translation of the theme plus brings
the red & black colors: so
semiotically Kraftwerkian.

An interesting difference is the
subject of oral element. If by
Kraftwerk
we all gravitate around 'I'm your
slave / I'm your worker / We're
charging our battery / And now
we're full of energy / We're
functioning automatic / And we are
dancing mechanic / We are
programmed just to do anything you
want us to' or 'I am adding / And
subtracting / I'm controlling / And
composing / By pressing down a
special key / It plays a little melody /

I'm the operator with my pocket
calculator' or 'Another lonely night /
Stare at the TV screen / I don't know
what to do / I need a rendezvous / I
call this number / For a data date /
Computer Love' or 'Interpol and
Deutsche Bank, FBI and Scotland
Yard / Business, numbers, money,
people / Computer world';
Otacílio throws us toward Rilkean
'Sein Blick ist von Vorübergehen der
Stäbe so müd geworden, daß er
nichts mehr hält. Ihm ist, als ob es
tausend Stäbe gäbe und hinter
tausend Stäben keine Welt. Der
weiche Gang geschmeidig starker
Schritte, der sich im allerkleinsten
Kreise dreht, ist wie ein Tanz von
Kraft um eine Mitte, in der betäubt
ein großer Wille steht. Nur manchmal
schiebt der Vorhang der Pupille
sich lautlos auf—. Dann geht ein Bild

hinein, geht durch der Glieder
angespannte Stille—und hört im
Herzen auf zu sein' or 'His vision,
from the constantly passing bars,
has grown so weary that it cannot
hold anything else. It seems to him
there are a thousand bars; and
behind the bars, no world. As he
paces in cramped circles, over and
over, the movement of his powerful
soft strides is like a ritual dance
around a center in which a mighty
will stands paralyzed. Only at times,
the curtain of the pupils lifts, quietly.
An image enters in, rushes down
through the tensed, arrested
muscles, plunges into the heart and
is gone'.

More: the disc name is in Portuguese
- original language of Melgaço. But
the compositions (and all sound

poetry contained therein) in German
- the honorees are German. A
implicit evidence of what is an
authentic and personalized and
equalized tribute. Alias, still in a
dialectic rizomatic, the title of the
Pieces - all relate to philosophy. In
short, everything here is
absorbable/permeable; the individual
of the future will be ontologically
chameleonic. Not so much human,
presumably.

We receive Melgacian stimuli both
externally and internally. And it's up
to us to decipher which will be our
model of transformation. But anyway,
at this crucial moment the artist
hears our 'cry for help' and he
sustains us as, how could I say?, a
Legendary and Psychasthenian
Power Station." (Caio Campbell;

Anglo-Brazilian semiologist and
musician)

&

I - Kraftwerk ("Power Station") is a German electronic music band formed by Ralf Hütter and Florian Schneider in 1970 in Düsseldorf, and fronted by them until Schneider's departure in 2008.

The signature Kraftwerk sound combines driving, repetitive rhythms with catchy melodies, mainly following a Western classical style of harmony, with a minimalistic and strictly electronic instrumentation. The group's simplified lyrics are at times sung through a vocoder or generated by computer-speech software. Kraftwerk was one of the

first groups to popularize electronic music and are considered to be pioneers.

In the 1970s and early 1980s, Kraftwerk's distinctive sound was revolutionary, and has had a lasting effect across many genres of modern music. According to The Observer, "no other band since the Beatles has given so much to pop culture" and a wide range of artists has been influenced by their music and imagery. In January 2014 the Grammy Academy honored Kraftwerk with a Lifetime Achievement Award;

II - The Edge of Surrealism
(Roger Caillios) >>

[books.google.com.br/books?id= Gv4659MqYgC&pg=PA89&lpg=PA89&dq=legendary+psychasthenia&source=bl](https://books.google.com.br/books?id=Gv4659MqYgC&pg=PA89&lpg=PA89&dq=legendary+psychasthenia&source=bl)

&ots=sTCv4t-
YAh&sig=prSlzfleDTPeTbjnFPduiw4Yw
3E&hl=pt-
BR&sa=X&redir_esc=y#v=onepage&
q=legendary%20psychasthenia&f=fa
lse

Spiritual Graffiti

[duration 05:12:00] all rights
reserved

+

"What can be said about this post-
metaphysical work? Perhaps only
Rainer Maria Rilke would be able to
glimpse when he writes that things
aren't so tangible and sayable as
people would usually have us believe;
most experiences are unsayable,
they happen in a space that no word
has ever entered, and more
unsayable than all other things are
works of art, those mysterious
existences, whose life endures
beside our own small, transitory life.

'Spiritual Graffiti' is our own small,
transitory life being invaginated by
those 'mysterious sonorous

existences'. Are we being attracted
to a black hole. And precisely
because it's an audible 'black hole',
'Spiritual Graffiti' becomes for us an
enlightenment." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

""Not Christian or Jew or
Muslim, not Hindu,
Buddhist, Sufi, or Zen.
Not any religion

Or cultural system. I am
Not from the east
Or the west, not
Out of the ocean or up

From the ground, not
Natural or ethereal, not
Composed of elements at all.
I do not exist,

Am not an entity in this
World or the next,
Did not descend from
Adam and Eve or any

Origin story. My place is
The placeless, a trace
Of the traceless.

Neither **body or soul.**

I belong to the beloved,
Have seen the two
Worlds as one and
That one
Call to and know,

First, last, outer, inner,
Only that breath breathing

Human being.' (Jalāl ad-Dīn
Muhammad Rūmī)

Certainly the human being that culminates the mystical verses of the Persian poet, is well beyond human. In fact, is one in which everyone should become one day. But until today, is well beyond human. Or maybe the majority of humanity is so far from deserving to be called like this. Mea Culpa.

Invoking change, developability and hope, I have sometimes expressed about how determined Melgacian compositions seem to have not been created by a human being and not for other human beings.

I will repeat (adding even the 'unfathomable' and yes, I refer to everything that may be beyond the human sphere - understand from the way that suits you): some Melgacian

compositions seem to have not been
created by a human being and not for
other human beings. Here we're
facing a perfect - if I may say -
'specimen'.

Masterpieces are in
irremediable extinction.
I have the impression that the
contemporary world can no longer
conceive or accept or support them.
The same applies to the concept of
'Genius'. The current times have
made the Genius - someone quite
'suspect'. If alive, Michelangelo,
Mozart, Picasso, ... , certainly they
would be in some kind of Index
Prohibitorum.
The global village has every reason
to view them with suspicion.
Every reason to burn them in a
virtual public bonfire. Because the

Genius is an insult to the narrow-minded ochlocracy instituted. The Genius is an affront to (1- I talk with feeling of condolences but 2- immune to any aesthetic or ideological or religious ... patrols and 3- re-invoking change, developability and hope) narrow-minded ochlocracy instituted (whether in the digital universe, or out of it.) Recently Umberto Eco, not being hypocritical or politically correct, uttered about it and rightly so. Anyway... Before a Masterpiece, we're caught up, abducted, transubstantiated. Therefore, I will say without any presumption/pedantry/demerit (to who haven't earned it), but with the courage to separate the wheat from the chaff (usually, nowadays, so much chaff, so little wheat) and honor those who still have the

vocation to lift their heads, look at
the heights (in case, hear), make
every creation the highest and so
extend their hands with
assertiveness/empathy for each of
us: We're before 'Spiritual Graffiti' -
a Masterpiece, made by a Genius.

Before a Masterpiece, caught by an
Art that reveals a watershed, it's not
conceivable space or time to
verbiage or chatter or hocus-pocus.
I fully corroborate the opinion of Mr.
Campbell - any attempt at
description, dissection, labeling,
'domination by defining' ... all this will
be in vain. Ladies and gentlemen, it
would not make sense if we started
to practice a dimmed onanism
around the stylistic, instruments,
forms of composition, scherzi and
glissandi. In a work of such caliber,

all this becomes ephemeral
fragrance. Transient incense.
Experience the hearing of five hours
and twelve minutes of the Melgacian
Piece without any interruption - it's a
rite of passage. The 'calibration' of
our senses, perceptions, sensations,
impressions, emotions, intuitions,
concatenations, cognitions, ... ,
interconnectedness ... will never be
the same. And, moreover, I will
refrain myself from exploring what
might be called properly spiritual
projection, because that issue it
relates to the idiosyncrasies of each
listener. 'Spiritual Graffiti' is one of
those indefinable artistic epiphanies
that only deserve one word:
l-i-s-t-e-n!

Veritatis simplex

oratio.

Or, as an excursus on Nietzsche, both Movements of this monumental ad lib transcendentalist Piece are in truth a supplement to the reality of nature, placed alongside thereof for its conquest!" (Pablo S. Paz; Argentinean musicologist)



I - René Karl Wilhelm Johann Josef Maria Rilke (1875 – 1926) was a Bohemian-Austrian poet and novelist, "widely recognized as one of the most lyrically intense German-language poets", writing in both verse and highly lyrical prose. Several critics have described Rilke's work as inherently "mystical".

His writings include one novel, several collections of poetry, and several volumes of correspondence in which he invokes haunting images that focus on the difficulty of communion with the ineffable in an age of disbelief, solitude, and profound anxiety. These deeply existential themes tend to position him as a transitional figure between the traditional and the modernist writers;

II - Ad libitum is Latin for 'at one's pleasure' (at liberty).

> As a direction in sheet music, ad libitum indicates that the performer or conductor has one of a variety of types of discretion with respect to a given passage: to play the passage in free time rather than in strict or

"metronomic" tempo (a practice known as rubato when not expressly indicated by the composer); to improvise a melodic line fitting the general structure prescribed by the passage's written notes or chords.
(...)

> Ad libitum is also used in psychology and biology to refer to the "free-feeding" weight of an animal, as opposed, for example, to the weight after a restricted diet or pair feeding. In nutritional studies, this phrase denotes providing an animal free access to feed or water thereby allowing the animal to self-regulate intake according to its biological needs. In biological field studies it can also mean that information or data were obtained spontaneously without a specific

method. Medical prescriptions may use the abbreviation ad lib. to indicate "freely" or that as much as one desires should be used.

> Ad-lib is used to describe individual moments during live theatre when an actor speaks through their character using words not found in the play's text. In film, the term ad-lib usually refers to the interpolation of unscripted material in an otherwise scripted performance;

III - Graffiti are writing or drawings that have been scribbled, scratched, or painted illicitly on a wall or other surface, often in a public place. Graffiti range from simple written words to elaborate wall paintings, and they have existed since ancient times, with examples dating back to

Ancient Egypt, Ancient Greece, and
the Roman Empire.

In modern times, paint (particularly
spray paint) and marker pens have
become the most commonly used
graffiti materials.

May also express underlying social
and political messages and a whole
genre of artistic expression is based
upon spray paint graffiti styles;

IV - ["The cover image of Melgaço
album (concept, photo and design
brought to light by himself) is, as a
matter of fact, originally from Paris.

It's not a proper building but a
simulacrum, is an artistic creation
forging a whole facade. This
information already reveals a
fascinating symbolism. Other: behind
the windows, there are no people or

objects or letters that would result in
the title or... What we can see is ...
light. A supernatural light, I would
say. In the light. Delight.

Although musically such record have
no point in common with an English
group of hard rock - it sounds
surreal merely contemplate this
analogy -, the title and the cover
make pellucid references to the sixth
studio album by Led Zeppelin,
'Physical Graffiti'.

This parallel is - hitherto - an enigma
not elucidated by the Brazilian
composer and multi-instrumentalist."
(P.S.P.)]

"Physical Graffiti". The album's
sleeve design features a photograph
of a New York City tenement block,

with interchanging window illustrations. The album designer, Peter Corrison, was looking for a building that was symmetrical with interesting details, that was not obstructed by other objects and would fit the square album cover. He said:

"We walked around the city for a few weeks looking for the right building. I had come up [with] a concept for the band based on the tenement, people

living there and **moving in**

and out. The original album featured the building with the windows cut out on the cover and various sleeves that could be placed under the cover, filling the windows with the album title, track

information or liner notes."

The two five-story buildings photographed for the album cover are located at 96 and 98 St. Mark's Place in New York City. The original photograph underwent a number of tweaks to arrive at the final image. The fifth floor of the building had to be cropped out to fit the square album cover format. The buildings to the left and right were also changed to match the style of the double front. Tiles were added on the roof section along with more faces. Part of the top right railing balcony was left out for a whole window frame to be visible. The front cover is a daytime shot, while the back cover was taken at night.

Mike Doud is listed as the cover

artist on the inner sleeve, and either the concept or design or both were his. In 1976 the album was nominated for a Grammy Award in the category of best album package.

フリーフォール

[Free
Fall/
Queda
Livre]

Soundtrack

{Koan
Dance
Company}

[duration 42:40] all rights reserved

+

"'And those who were seen dancing
were thought to be insane by those
who could not hear the music.' No
longer. Now everyone can hear
The Music.

In addition to making references to
his multifaceted compositional and
performative history, Mr. Melgaço
dismantles paradigms quite
crystallized (until today) in what is
conventionally/pasteurizedly a
'soundtrack for ballet'. His motto -
sans limites. If a parallel is possible, I
would cite the conceptual
perspective of the alliance betwixt
John Milton Cage Jr. and Mercier
Philip Cunningham.

Breaks up a elementary and, I believe, banal interdependence between 'cadential pulse' and 'bodily buoyage'. For Otacílio, often the rhythmicity is brought into the uterus of the music, becoming more autonomous (and this libertarian factor generates a more entrenched complicity amongst organismic sonorities and choreographic movements.

By the way, the 'フリーフォール 4 Movements' are auratic representations of the 4 elements (Earth/Terra, Water/Água, Fire/Fogo and Air/Ar). Without gravity, the universe would be without thermal energy and composed only of equally spaced particles. On Earth, gives weight to physical objects and causes the

tides. Gravity has an infinite range,
and it cannot be absorbed,
transformed, or shielded against.

P-h-y-s-i-c-a-l-l-y.

But a-r-t-i-s-t-i-c-a-l-l-y? Here we
are (the Koan Dance Company and
each of us) in a growing and gradual
process of metamorphosis,
depuration, ascension ... heading to a
m-e-t-a-p-h-o-r-i-c-a-l annulment of
the gravity attraction while a
f-i-g-u-r-a-t-i-v-e liberation of 'the
dictatorship of gravitational pull' in
relation to the sound corpus and
the body of the dancer.

It would then be akin to supposing a
kind of multidirectional (free) flight?

Friedrich Nietzsche wrote 'He who
would learn to fly one day must first
learn to stand and walk and run and
climb and dance; one cannot fly into

flying.'

Now, ladies and gentlemen, you can
hear the reverberating Melgacian
ludomotricity.

Now you can dance into flying!"
(Pablo S. Paz; Argentinean
musicologist)

"Examples of objects in
free fall include:

A spacecraft (in space) with
propulsion off (e.g. in a continuous
orbit, or on a suborbital trajectory
(ballistics) going up for some
minutes, and then down).

An object dropped at the
top of a drop tube.

An object thrown upward or a person
jumping off the ground at low speed
(i.e. as long as air resistance is
negligible in comparison to weight).

If gravity is the only influence acting,
then the acceleration is always
downward and has the same
magnitude for all bodies, commonly
denoted g . Since all objects fall at the
same rate in the absence of other
forces, objects and people will
experience weightlessness
in these situations.

Technically, an object is in free fall
even when moving upwards or
instantaneously at rest at the top of
its motion. Just like in the Rūmī
words: 'Dance, when you're broken
open. Dance, if you've torn the
bandage off. Dance in the middle of
the fighting. Dance in your blood.
Dance when you're perfectly free.' So
I define (both were born
paradoxically & simultaneously
independent & interconnected) the

Soundtrack & the Spectacle: a body
(sonic, human...) falling up. Freely."

(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

| -

otaciliomelgaco.wix.com/koanciaded

anca

II - In Newtonian physics, free fall is
any motion of a body where its
weight is the only force acting upon
it. In the context of general relativity,
where gravitation is reduced to a
space-time curvature, a body in

free fall has no force
acting on it and it moves along a
geodesic. The present article only

concerns itself with free fall in the
Newtonian domain.

An object in the technical sense of
free fall may not necessarily be
falling down in the usual sense of the
term. An object moving upwards
would not normally be considered to
be falling, but if it is subject to the
force of gravity only, it is said to be
in free fall. The moon is thus
in free fall.

In a uniform gravitational field, in the
absence of any other forces,
gravitation acts on each part of the
body equally and this is
weightlessness, a condition that also
occurs when the gravitational field is
zero (such as when far away from
any gravitating body). A body in free
fall experiences "0 g".

The term "free fall" is often used more loosely than in the strict sense defined above. Thus, falling through an atmosphere without a deployed parachute, or lifting device, is also often referred to as free fall. The aerodynamic drag forces in such situations prevent them from producing full weightlessness, and thus a skydiver's "free fall" after reaching terminal velocity produces the sensation of the body's weight being supported on a cushion of air;

III - In general relativity, an object in free fall is subject to no force and is an inertial body moving along a geodesic. Far away from any sources of space time curvature, where spacetime is flat, the Newtonian theory of free fall agrees with general relativity but otherwise the

two disagree. The experimental observation that all objects in free fall accelerate at the same rate, as noted by Galileo and then embodied in Newton's theory as the equality of gravitational and inertial masses, and later confirmed to high accuracy by modern forms of the Eötvös experiment, is the basis of the equivalence principle, from which basis Einstein's theory of general relativity initially took off.

Mano
A
Mano

[duration 57:11] all rights reserved

+

"The title seems deliberately
ambiguous and even paradoxical.

'Hand-to-hand' - an intense fight or
contest between two adversaries;
a duel [Probably, even
metaphorically, the Past
seen by O.M.]

or

'Holding hands' - in a freer
translation. [Probably the desire of
a Present.]

Plus, if 'mano' in Spanish means - as
you have noted - 'hand', in
Portuguese is a corruption of
'brother'. And the curious
translexical fact: because, in

Spanish, 'brother' is 'hermano'. So
'(her) m a n o'. If you read in the
official language of Brazil, takes on
the primordial sense: 'from a brother
to another', '(de um) Mano a
(outro) Mano'.

Well, one step further: 'Manos' (plural
form), would be almost twins?

Yet in Portuguese are called 'Gêmeos
Raquípagos'. The Siamese twins who
were born joined at the back. João
Guimarães Rosa, the greatest
Brazilian writer of the twentieth
century (and, in the opinion of
Melgaço, of all time - including the
future), once said that so are Brazil
and other countries in South
America, its neighbors: 'gêmeos
raquípagos'. Fraternal beings but
each geared toward a direction that

prevent them from making eye
contact.

Otacílio Melgaço, in 'Mano a Mano' - a
fascinating, introjective, inviting, ... ,
needed & awaited work -, redeems
the historic failure indicated by Mr.
Guimarães Rosa and, more
importantly, sets conceptual and
officially the most intimate and
revealing contact: the audible." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"Paraphrasing Gabriel Garcia
Marquez, I must try and break
through the clichés about South
America. Superpowers and other
outsiders have fought over us for
centuries in ways that have nothing
to do with our problems. In reality we
are all alone.

O.M. gives an important signal to break the vicious circle pointed out by the Nobel Prize-winning 'Gabo'.

Artistically 'Mano a Mano' is a marrowy nod to such isolationism come to an end.

O.M. uses typical resonant elements of other cultures of South America and transfigures each. Zampoña (panpipe), charango or quirquincho (small Andean stringed instrument of the lute family), certain primitive tambours ... are examples of traditional apparatus that after filtered by the highly Melgacian creative vein, gave rise to sound Pieces as exuberantly

hypnotic diversity and
exotically (almost) minimalist

magnificent.

Each nominality of the eight tracks highlights indelible personalist references of several regions of this part of the continent, such as Adolfo Bioy Casares, Pablo Neruda, Roberto Bolaño Ávalos, Julio Florencio Cortázar, Gabriela Mistral, Jorge Mario Pedro Vargas Llosa and the aforementioned Gabriel José García Márquez. In fact, seven because 'Los Andes' (Sinfonietta) is the 'Pièce de résistance' - followed by 'Octaedro o La vuelta al Día en Ochenta Mundos' - that honors the backbone of South America. Geological backbone but far more than that. 'Mano a Mano' is a record album (a 'centrum') which reveals itself as a marrow squash that proposes new and renewed arches protruding.

The polysemy contained in the cover image is impressive. A skeletal hand, another allusion to the figurative spine focused (hand pulp as the chine and fingers as the vertebrae) on the record? It can be read therefore as a spinal extension of this medullary work (the tip of the iceberg)?

Another: It would be the representation of the geographical design of the southern portion of the American continent? More: the the hot shocking red brings to light the hemorrhagic blood from former colonies and (in its cursed legacy, until today?) impregnating even the hand bones? Alias there's a only hand because it symbolizes the claimed union? And so on.

'Nothing is built on stone; all is built on sand, but we must build as if the

sand were stone', wise and providential words of Jorge Luis Borges. Words that now Otacílio Melgaço honors masterfully. Writing is nothing more than a guided dream. And, ladies and gentlemen, a guided dream is the most vocationed to become real." (Pablo S. Paz; Argentinean musicologist)

>> Also check melgacootacilio.bandcamp.com/album/s-t-ntang-otac-l-io-melga-o-duration-45-00 <<

&

I - South America is a continent located in the Western Hemisphere, mostly in the Southern Hemisphere, with a relatively small portion in the Northern Hemisphere. It is also

considered as a subcontinent of the Americas, which is the model used in Spanish-speaking nations and most of S.A.

It is bordered on the west by the Pacific Ocean and on the north and east by the Atlantic Ocean; North America and the Caribbean Sea lie to the northwest. It includes twelve sovereign states – Argentina, Bolivia, B-r-a-z-i-l (country from which arises Melgaço), Chile, Colombia, Ecuador, Guyana, Paraguay, Peru, Suriname, Uruguay, and Venezuela – and two non-sovereign areas – French Guiana, an overseas department of France, and the Falkland Islands, a British Overseas Territory (though disputed by Argentina). In addition to this, the ABC islands of the Netherlands and

Trinidad and Tobago may also be considered part of South America.

South America has an area of 17,840,000 square kilometers (6,890,000 sq mi). Its population as of 2005 has been estimated at more than 371,090,000. South America ranks fourth in area (after Asia, Africa, and North America) and fifth in population (after Asia, Africa, Europe, and North America).

Most of the population lives near the continent's western or eastern coasts while the interior and the far south are sparsely populated. The geography of western South America is dominated by the Andes mountains; in contrast, the eastern part contains both highland regions and large lowlands where rivers

such as the Amazon, Orinoco, and Paraná flow. Most of the continent lies in the tropics.

The continent's cultural and ethnic outlook has its origin with the interaction of indigenous peoples with European conquerors and immigrants and, more locally, with African slaves. Given a long history of colonialism, the overwhelming majority of South Americans speak Portuguese (exclusively in Brazil because it was the only Portuguese colony) or Spanish, and societies and states commonly reflect Western traditions;

II - The Andes is the longest continental mountain range in the world. It is a continual range of highlands along the western coast of

South America. This range is about 7,000 km (4,300 mi) long, about 200 to 700 km (120 to 430 mi) wide (widest between 18° south and 20° south latitude), and of an average height of about 4,000 m (13,000 ft).

The Andes extend from north to south through seven South American countries: Venezuela, Colombia, Ecuador, Peru, Bolivia, Chile, and Argentina.

Along its length, the Andes is split into several ranges, which are separated by intermediate depressions. The Andes is the location of several high plateaux – some of which host major cities, such as Quito, Bogotá, Arequipa, Medellín, Sucre, Mérida and La Paz. The Altiplano plateau is the world's second-highest after the Tibetan

plateau. These ranges are in turn grouped into three major divisions based on climate: the Tropical Andes, the Dry Andes, and the Wet Andes.

The Andes is the world's highest mountain range outside of Asia. The highest mountain outside Asia, Mount Aconcagua, rises to an elevation of about 6,962 m (22,841 ft) above sea level. The peak of Chimborazo in the Ecuadorean Andes is farther from the Earth's center than any other location on the Earth's surface, due to the equatorial bulge resulting from the Earth's rotation. The world's highest volcanoes are in the Andes, including Ojos del Salado on the Chile-Argentina border which rises to 6,893 m (22,615 ft).

The etymology of the word Andes has

been debated. The majority consensus is that it derives from the Quechua word *anti*, which means "east" as in *Antisuyu* (Quechua for "east region"), one of the four regions of the Inca Empire;

III - A *Sinfonietta* is a symphony that is smaller in scale or lighter in approach than a standard symphony. Although of Italian form, the word is not genuine in that language and has seldom been used by Italian composers. It appears to have been coined in 1874 by Joachim Raff for his Op. 188, but became common usage only in the early 20th century (Temperley 2001).

Prawie
Zerowy

- Nocturnus
Guided
By
Voices
&
Daedalian
Tuba -

[duration 39:38] all rights reserved

+

"A Nocturne (from the French which meant Nocturnal, from Latin Nocturnus) is usually a musical composition that is inspired by, or evocative of, the Night.

Historically, Nocturne is a very old term applied to night Offices and, since the Middle Ages, to divisions in the canonical hour of Matins. Of course, this did not go unnoticed to Mr. Melgaço.

Antoine de Saint-Exupery wrote 'Night, the beloved. Night, when words fade and things come alive. When the destructive analysis of day is done, and all that is truly

important becomes whole and sound
again. When man reassembles his
fragmentary self and grows with the
calm of a tree.'

In the night all that is truly important
becomes whole and sound again. The
Melgacian 'Nocturnus' is the ultimate
proof of this. Again and again and
again. Calm, alive, beloved." (Pablo S.
Paz; Argentinean musicologist)

"'Prawie Zerowy' means 'Almost
Zero' in Polish.

Records show that (not the Poles
but) the ancient Greeks seemed
unsure about the status of zero as a
number. They asked themselves,
'How can nothing be something?',
leading to philosophical and, by the
Medieval period, religious arguments

about the nature and existence of
zero and the vacuum. The paradoxes
of Zeno of Elea depend in large part
on the uncertain interpretation
of zero.

Now I am asking (guided by Voices
and Daedalian Tuba), 'How something
can be almost nothing?' Wherein
'Something' = a sound Piece
indescribably/liturgically captivating;
'Almost Nothing' = narrowly zero -
nearly zefiro - near zephyrus ('west
wind' from Latin and Greek).
Quasi western, so equally quasi
oriental? Wind.

'Wind' = ventus, spiritus, eurus, aura,
anima, zephyrus.

Then I remember a little epiphany of
the Brazilian writer João Guimarães
Rosa: 'Deus é aragem' / 'God is light
air'. In other words, breeze - waft -

gad-fly - ... - between this and that:
wind - zephyr - zero. Or almost."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

8

I - The name Nocturne was first applied to pieces in the 18th century, when it indicated an ensemble piece in several movements, normally played for an evening party and then laid aside. Sometimes it carried the Italian equivalent, notturno, such as Wolfgang Amadeus Mozart's quadraphonic Notturmo in D, K.286, written for four lightly echoing separated ensembles of paired horns with strings, and his Serenata Notturna, K. 239. At this time, the piece was not necessarily evocative of the night, but might merely be

intended for performance at night, much like a serenade. The chief difference between the serenade and the nocturno was the time of the evening at which they would typically be performed: the former around 9:00pm, the latter closer to 11:00 pm.

In its more familiar form as a single-movement character piece usually written for solo piano, the nocturne was cultivated primarily in the 19th century. The first nocturnes to be written under the specific title were by the Irish composer John Field, generally viewed as the father of the Romantic nocturne that characteristically features a cantabile melody over an arpeggiated, even guitar-like accompaniment. However, the most famous exponent of the form was

Frédéric Chopin, who wrote 21 of them. One of the most famous pieces of 19th-century salon music was the "Fifth Nocturne" of Ignace Leybach, who is now otherwise mostly forgotten. Later composers to write nocturnes for the piano include Gabriel Fauré, Alexander Scriabin, Erik Satie (1919), Francis Poulenc (1929), as well as Peter Sculthorpe. In the movement entitled 'The Night's Music' ('Musiques nocturnes' in French) of *Out of Doors* for solo piano (1926), Béla Bartók imitated the sounds of nature. It contains quiet, eerie, blurred cluster-chords and imitations of the twittering of birds and croaking of nocturnal creatures, with lonely melodies in contrasting sections. American composer Lowell Liebermann has written eleven Nocturnes for piano.

Other notable nocturnes from the 20th century include those from Michael Glenn Williams, Samuel Barber and Robert Helps.

Other examples of nocturnes include the one for orchestra from Felix Mendelssohn's incidental music for *A Midsummer Night's Dream* (1848), the set of three for orchestra and female choir by Claude Debussy (who also wrote one for solo piano) and the first movement of the Violin Concerto No. 1 (1948) by Dmitri Shostakovich. French composer Erik Satie composed a series of five small **nocturnes**. These were, however, far different from those of Field and Chopin. In 1958, Benjamin Britten wrote a Nocturne for tenor, seven obbligato instruments and strings.

Nocturnes are generally thought of as being tranquil, often expressive and lyrical, and sometimes rather gloomy, but in practice pieces with the name nocturne have conveyed a variety of moods: the second of Debussy's orchestral Nocturnes, "Fêtes", for example, is very lively, as are parts of Karol Szymanowski's Nocturne and Tarantella (1915) and Kaikhosru Shapurji Sorabji's Symphonic Nocturne for Piano Alone (1977–78);

II - The word Zero came into the English language via French zéro from Italian zero, Italian contraction of Venetian zevero form of 'Italian zefiro via şafira or şifr. In pre-Islamic time the word şifr (Arabic صفر) had the meaning 'empty'. Sifr evolved to mean zero when it

was used to translate śūnya
(Sanskrit: शून्य) from India. The
first known English use of zero was
in 1598.

The Italian mathematician Fibonacci
(c.1170–1250), who grew up in North
Africa and is credited with
introducing the decimal system to
Europe, used the term zephyrum.
This became zefiro in Italian, and was
then contracted to zero in Venetian.
The Italian word zefiro was already in
existence (meaning "west wind" from
Latin and Greek zephyrus) and may
have influenced the spelling when
transcribing Arabic ṣifr.

Carranca

[duration 50:50] all right reserved

+

"When I write, I repeat that which I've already lived. And for those two lives, only one lexicon will not suffice.

In other words, I would like to be a crocodile living in the São Francisco. I would like to be a crocodile because I love great rivers, because they're profound like the souls of men. Their surfaces are vivacious and clear, but their depths are tranquil and dark like the suffering of men.'

(João Guimarães Rosa)

'Carranca' is a Melgacian Sonic Saga that runs deep folklore of his profound native land, Minas Gerais, mixing ghostly/phantasmic echoes inspired by pristine canticles and

contrapuntal/rhizomatic nature of
contemporary interventions.

While it can be understood as the
intricacies of a surreal dream - an
onirical/unfathomable route -, also
suggests to us a supernatural
odyssey properly acclimatized (even
scripted & resonantly materialized) -
cruising the waters & the mythology
of an iconic river. Otacílio guiding us
across the São Francisco, maybe a
confluence of Lethe, Cocytos,
Acheron, Phlegethon and Styx.

The Brazilian composer and multi-
instrumentalist who moves
so well by the more ubiquitous
cosmopolitanism, never fails to paint
the 'own village'. 'If you want to be
universal, start by painting your own
village,' said Leo Tolstoy. From time

to time, masterfully O.M. prefers not
contradict the Russian novelist."
(Pablo S. Paz; Argentinean
musicologist)

"Ancient figureheads as guardians
on the river.
A discographic record as guardian of
a culture.
In this way, Otacílio Melgaço invites
us to repeat in loud and clear the
words of Victor Hugo: 'I am an
intelligent river which has reflected
successively all the banks before
which it has flowed by meditating
only on the images offered by those
changing shores.'

A Carranca (Portuguese, literally
'scowl') is a type of figurehead
attached to river craft which is
attributed with power to protect the

boatmen from the river's evil spirits.

They were once commonly found on the higher Rio São Francisco (Minas Gerais, Southeast) and lower in Brazil's Northeast Region (Nordeste).

The Carranca is most commonly a figure of a human or an animal. They were used to identify traders operating on the S.F. and, as with ancient figureheads, serve the superstitious as guardians on the river.

The São Francisco is the longest river that runs entirely in Brazilian territory, and the fourth longest in South America and overall in Brazil (after the Amazon, the Paraná and the Madeira). It used to be known as the Opara by the indigenous people before colonisation, and is today also known as 'Velho Chico'. It originates

in the Canastra mountain range in the central-western part of the state of Minas Gerais. Called 'the river of national integration' because it unites diverse climes and regions of the country, in particular the Southeast with the Northeast.

'Not even if you bury it in silence can a thing that doesn't make sense be dealt with. (...) To travel at night, in pitch darkness takes instinct—your feet have to guess what you can't see on the ground. You imagine big holes. You expect to hear voices. A few scattered stars; the night a solid mass. (...) At certain times, nothing has meaning.' Until you get to the great river, the river and its three banks.

'Carranca': The Melgaço to Pay in the

Backlands. The Melgaço, in the Middle
of the Whirlwind, walking
on the River.

A discographic record as
guardian of a culture.
Ancient figureheads as
guardians on the river.
In any other way, Otacílio Melgaço
invites us to repeat in clear and loud
the words of Heraclitus: 'No man
ever steps in the same river twice,
for it's not the same river and he's
not the same man.'" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

&

I - Classic figurehead versions,
dating from the early 19th or even
late 18th centuries, were painted,

frequently chalk white with black hair, gaping red mouths and white fangs. The most common tourist versions follow similar schemes.

A more modern, decorative unpainted version is often in natural wood and even polished;

|| -

lavidafenfotografia.files.wordpress.com/2013/08/marcelgautherot_trabalho_12a3.jpg?w=739

Pinhole

[duration 38:48] all rights reserved

+

"A Pinhole is a small hole, usually made by pressing a thin, pointed object such as a pin through an easily penetrated material such as a fabric or a very thin layer of metal. Similar holes made by other means are also often called pinholes. Pinholes may be intentionally made for various reasons. For example, in optics pinholes are used as apertures to select certain rays of light. This is used in pinhole cameras to form an image without the use of a lens.

This enigmatic sound Work is full of pizzicati. Otacílio Melgaço brilliantly makes a rhizomatic web of parallels

between the holes that allow light to enter (metaphorically and physically) and such playing technique.

Pizzicato (translated as pinched, and sometimes roughly as plucked) involves plucking the strings of a string instrument. The exact technique varies somewhat depending on the type of stringed instrument. On bowed string instruments it is a method of playing by plucking the strings with the fingers, rather than using the bow. This produces a very different sound from bowing, short and percussive rather than sustained. On a keyboard string instrument, such as the piano, pizzicato may be employed (although rarely seen) as one of the variety of techniques involving direct manipulation of the strings known

collectively as ‘string piano’.

I propose an analogy that will transform our bodies in obscure cameras. Think of your organism replete with orifices and each of them being flooded by rays, but not made of light, I refer to Sonic Rays.

Sonic Rays. That's what means to me this Melgacian ‘Pinhole’." (Pablo S. Paz; Argentinean musicologist)

"‘The Photograph is an extended, loaded evidence — as if it caricatured not the figure of what it represents (quite the converse) but its very existence ... The Photograph then becomes a bizarre medium, a new form of hallucination: false on the level of perception, true on the level of time: a temporal

hallucination, so to speak, a modest shared hallucination (on the one hand 'it is not there,' on the other 'but it has indeed been'): a mad image, chafed by reality.'

'Ultimately — or at the limit — in order to see a photograph well, it is best to look away or close your eyes.

'The necessary condition for an image is sight,' Janouch told Kafka; and Kafka smiled and replied: 'We photograph things in order to drive them out of our minds. My stories are a way of shutting my eyes.'

'For me the noise of Time is not sad: I love bells, clocks, watches — and I recall that at first photographic implements were related to techniques of cabinetmaking and the machinery of precision: cameras, in

short, were clocks for seeing, and perhaps in me someone very old still hears in the photographic mechanism the living sound of the wood.’ (Roland Barthes)

A Pinhole camera, a variation of camera obscura, is a simple camera without a lens and with a single small aperture, a pinhole – effectively a light-proof box with a small hole in one side. Light from a scene passes through this single point and projects an inverted image on the opposite side of the box. Exposures can typically range from five seconds up to as much as several hours. The effect was noted in the 5th century BC in China and has been refined over the centuries.

Unlike Photograph, quoting again

monsieur Barthes 'Painting can
feign reality without having seen it.
Discourse combines signs which
have referents, of course, but these
referents can be and are
most often 'chimeras'.
By the way, I'm fascinated by
'chimeras'. In Painting, the
Pointillism. There are six 'Pinhole'
tracks. Are pointillist Pieces. So
piercing points that can drill. Giving
to light: holes.

[It's added to this - other
phenomenon: in such neo-
impressionist dialect, the eye of the
viewer seems to mix the colors
optically, however, the colors
themselves seem to oscillate or
vibrate creating a type of shimmer.
Make the transposition into the
auricular universe and take into

account the sound coloratura!]

Therefore I invite you to hear how
Mr. Melgaço paints with musical
notes. And as musical notes are able
to stick. And so the light can get in.
Audible light." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - The camera obscura was not so
much an invention as a discovery and
development. Works on a naturally
occurring phenomenon (the
rectilinear propagation of light) and
can, for example, often be observed
when sunlight filters through dense
leaves. Over the centuries many
people made contributions to the
design of camera obscura as we
know it but all are based on the

underlying optical laws that apply in nature.

In the 5th century BC, the Mohist philosopher Mozi (墨子) in ancient China mentioned the effect of an inverted image forming through a pinhole. The image of an inverted Chinese pagoda is mentioned in Duan Chengshi's (d. 863) book *Miscellaneous Morsels from Youyang* written during the Tang Dynasty (618–907). Along with experimenting with the pinhole camera and the burning mirror of the ancient Mohists, the Song Dynasty (960–1279 CE) Chinese scientist Shen Kuo (1031–1095) experimented with the camera obscura and was the first to establish **geometrical** and quantitative attributes for it.

The Greek philosopher Aristotle observed the phenomenon in the fourth century BC. In his book *Problems*, he wrote:

"Why is it that when the sun passes through quadri-laterals, as for instance in wickerwork, it does not produce a figure rectangular in shape but circular?" and further "Why is it that an eclipse of the sun, if one looks at it through a sieve or through leaves, such as a plane-tree or other broadleaved tree, or if one joins the fingers of one hand over the fingers of the other, the rays are **crescent-shaped** where they reach the earth? Is it for the same reason as that when light shines through a rectangular peep-hole, it appears circular in the form of a cone?"

A description was given early in the eleventh century Alhazen in his work
The Shape of the Eclipse.

This treatise is of special interest because of what it reveals about Ibn al-Haytham's knowledge of the important subject of the camera obscura. The exact Arabic equivalent of that Latin phrase, al-bayt al-muzlim, occurs in book I, chapter 3 of the Optics;¹⁹ and indeed dark chambers are frequently used in this book for the study of such various properties of light as its rectilinear propagation and the fact that shining bodies radiate their light and color on neighboring objects. But such images as those produced by a pinhole camera are totally absent from the Optics. The nearest that Ibn al-Haytham gets to such an image is

the passage in which he describes the patches of light cast on the inside wall of a “dark place” by candle flames set up at various points opposite a small aperture that leads into the dark place; the order of the images on the inside wall is the reverse of the order of the candles outside.

The experiment was designed to show that the light from one candle is not mingled with the light from another as a result of their meeting at the aperture, and in general that lights and colors are not affected by crossing one another. Although this passage occurs in book I in the context of the theory of vision,²⁰ the eye does not in Ibn al-Haytham’s explanation act as a pinhole camera and it is expressly denied the role of

a lens camera. In the present treatise, however, he approached the question, already posed in the pseudo-Aristotelian *Problemata*, of why the image of a crescent moon, cast through a small circular aperture, appears circular, whereas the same aperture will cast a crescent-shaped image of the partially eclipsed sun. Although his answer is not wholly satisfactory, and although he failed to solve the general problem of the pinhole camera, his attempted explanation of the image of a solar crescent clearly shows that he possessed the principles of the working of the camera. He formulated the condition for obtaining a distinct image of an object through a circular aperture as that when: where m_a , m_s are the diameters of the aperture and of the

object respectively, and d_a , d_s the distances of the screen from the aperture and from the object respectively.

In the 13th century, Robert Grosseteste and Roger Bacon commented on the pinhole camera. Between 1000 and 1600, men such as Ibn al-Haytham, Gemma Frisius, and Giambattista della Porta wrote on the pinhole camera, explaining why the images are upside down.

Around 1600, Giambattista della Porta added a lens to the pinhole camera. It was not until 1850 that a Scottish scientist by the name of Sir David Brewster actually took the first photograph with a pinhole camera. Up until recently it was believed that Brewster himself coined the term

"Pinhole" in "The Stereoscope". The earliest reference to the term "Pinhole" has been traced back to almost a century before Brewster to James Ferguson's Lectures on select Subjects. Sir William Crookes and William de Wiveleslie Abney were other early photographers to try the pinhole technique;

II - Pieces in classical music that are played entirely pizzicato include:
J. S. Bach: the ninth movement of the Magnificat (1723–1733)
Franz Schubert: the first movement of the The String Quintet in C major (1828)
Josef Strauss: Pizzicato Polka (1869).
Johann Strauss II: Neue Pizzicato Polka (1892).
Edvard Grieg : Act IV – Anitra's Dance in Peer Gynt (1874)

Léo Delibes: the "Divertissement:
Pizzicati" from Act 3 of the ballet
Sylvia (1876)

Pyotr Ilyich Tchaikovsky: the third
movement of the 4th symphony
(1877–78)

Jean Sibelius: the second movement
of his 5th symphony (1919)

Béla Bartók: the fourth movement of
the String Quartet No. 4 (1927)

Benjamin Britten: the second
movement of the Simple Symphony
(1934)

Leroy Anderson: Plink, Plank, Plunk!
(1951).

Antonio Vivaldi, in the "Ah Ch'Infelice
Sempre" section of his cantata
Cessate, omai cessate, combined
both pizzicato and bowed
instruments to create a unique
sound. He also included pizzicato in

the second movement of "Winter"
from The Four Seasons;

III - Roland Gérard Barthes (1915 – 1980) was a French literary theorist, philosopher, linguist, critic, and semiotician. Barthes' ideas explored a diverse range of fields and he influenced the development of schools of theory including structuralism, semiotics, social theory, design theory, anthropology and post-structuralism;

IV - In fine art, the term "pointillism" (from the French word "point" meaning "dot") describes a technique of Neo-Impressionism painting, in which hundreds of small dots or dashes of pure colour are applied to the canvas, or other ground, in order to create maximum

luminosity. That is, instead of mixing colour pigments on a palette and then applying the mixture onto the painting, the Pointillist applies small dots of pure unmixed colour directly onto the picture and relies on the eye of the viewer to mix the colours optically. Viewed at the right distance, (supposedly three times the diagonal measurement) the dots of colour give a richer and more subtle effect than can be achieved by conventional techniques. Pointillism (actually an offshoot of Divisionism) was the most influential style of Post-Impressionist painting (1880-95) and was practised by Post-Impressionist painters from a number of different schools. Italian Divisionism, led by Vittore Grubicy De Dragon (1851-1920), was especially active.

The founder of Pointillism was
Georges Seurat (1859-91).

T o t e m
- F i v e
I m p r o m p t u s
F o r
P i a n o -

[duration 02:02:36] all rights
reserved

+

"An Impromptu (loosely meaning
'offhand') is a free-form musical
composition with the character of an
ex tempore improvisation as if
prompted by the spirit of the
moment, usually for a solo
instrument, such as Piano and
believe me, all you hear in this
phonographic record is a Piano.
Transubstantiated by O.M.

Here's what Otacílio Melgaço
engenders. By the Totem of a
moment that becomes perennial,
unfathomable,
bottomless,

sans limite,
beyond silence beyond sound." (Pablo
S. Paz; Argentinean musicologist)

"We are face to face with a
confessional work.

Poets, and to a lesser extent fiction
writers, often use anthropological
concepts. For this reason literary
criticism often resorts to
psychoanalytic, anthropological
analyses. In the chapter titled 'The
Importance of Dreams' in *Man and
His Symbols*, Carl Gustav Jung wrote
of the 'resistance to the idea of an
unknown part of the human psyche'
and that 'the individual's psyche is
far from being safely synthesized; on
the contrary, it threatens to
fragment only too easily under the
onslaught of unchecked emotions...

We too can become dissociated and lose our identity.' However, Jung also characterizes cultures who hold totemic beliefs (as he sees them) as 'primitive.'

A Totem is a spirit being, sacred object, or symbol that serves as an emblem of a group of people, such as a family, clan, lineage, or tribe. The totemic symbol may serve as a reminder of the kin group's ancestry or mythic past.

While the term 'totem' is Ojibwe in origin, belief in tutelary spirits and deities is not limited to indigenous peoples of the Americas but common to a number of cultures worldwide. Totemistic beliefs are found in regions of Africa, Arabia, Asia, Australia, Europe,

and the Arctic.

The notes sprayed by the piano keys
are acupuncturistic! Often the
improvisations seem unexpected and
enigmatic drizzles! Distortions,
overlays, timbre mutations,
synesthesia sonic, ... , BCE
разрешено - everything is
permitted! Despite all this, or
precisely because of it - maybe,
taking into consideration the sound
complexity of the stunning 'Five
Impromptus', what he's (O.M.)
trying to convey to us is a message
of primal simplicity just like the
words of Louise Bourgeois: 'Look at
it this way - a totem pole is just a
decorated tree. My work is
a confessional.'

Definitely musically there are no

taboos for Mr. Melgaço." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - According to *Allgemeine musikalische Zeitung*, Johann Baptist Cramer began publishing piano pieces under the (sub-)title of "impromptu." (AMZ, Mar. No 11, 1815, col. 6), which seems to be the first recorded use of the term *impromptu* in this sense;

II - Since the very concept of unpremeditated, spur-of-the-moment inspiration without studied care is at the heart of Romantic artistic theory, it did not take long before the first generation of Romantic composers took up the

idea. Others were:
Jan Václav Voříšek was the first one
to compose impromptus published
under that title, in 1822.
Franz Schubert published two sets of
four Impromptus for piano op. 90
and 142 (1827). After his death 3
more unnamed piano compositions
(Klavierstücke) were sometimes
named Impromptus.
Frédéric Chopin composed 4
Impromptus, including the famous
Fantaisie-Impromptu.
Robert Schumann wrote some
Impromptus, published as Op. 5.
Franz Liszt composed an Impromptu
in F sharp (sometimes called
Nocturne) and a piano piece named
Valse-Impromptu.
Alexander Scriabin is known to have
written at least nine impromptus for
the piano in his early period.

Jean Sibelius composed six
impromptus for piano op. 5 (1893)

The impromptu genre remained
popular all throughout the 19th
century.

In the 20th century, there are also
several examples of composers
naming their compositions
"Impromptu", such as:

Gabriel Fauré composing six
Impromptus between 1881 and 1913.

Richard Rodney Bennett composing
five Impromptus for guitar in 1968

Maurice Journeau composing six
Impromptus between 1971 and 1974.

Donald Martino composing Fantasies
and Impromptu in 1980.

Nikolai Kapustin composing four
Impromptus between 1991 and 1997.

Lowell Liebermann composing Three

Impromptus Op.68 in 2000.
Vince Mendoza's Epiphany, performed
by the London Symphony Orchestra
and published in 1999. The first piece
of the album is named Impromptu.
One of Queen's compositions,
performed at Wembley Stadium and
other performances is named
Impromptu;

III - Totemism (derived from the root
-oode- in the Ojibwe language, which
refers to something kinship-related,
c.f. odoodem, "his totem") is a
religious belief that is frequently
associated with animistic religions.
The totem is usually an animal or
other natural figure that spiritually
represents a group of related people
such as a clan.

Totemism was a key element of study

in the development of 19th and early 20th century theories of religion, especially for thinkers such as Émile Durkheim, who concentrated their study on Indigenous societies. Drawing on the identification of social group with spiritual totem in Australian aboriginal tribes, Durkheim theorized that all human religious expression was intrinsically founded in the relationship to a group.

In his essay "Le Totémisme aujourd'hui" (Totemism Today), the anthropologist Claude Lévi-Strauss argued that human cognition, which is based on analogical thought, is independent of social context. From this, he excludes mathematical thought, which operates primarily through logic. Lévi-Strauss argues

that the use of physical analogies is not an indication of a more primitive mental capacity. It is, rather, a more efficient way to cope with this particular mode of life in which abstractions are rare, and in which the physical environment is in direct friction with the society. He also holds that scientific explanation entails the discovery of an "arrangement"; moreover, since "the science of the concrete" is a classificatory system enabling individuals to classify the world in a rational fashion, it is neither more nor less a science than any other in the western world. Lévi-Strauss diverts the theme of anthropology toward the understanding of human cognition.

С о н я ш н и к и

- R e c i t a t i v e

F o r

L. L. -

Dedicated to Laryssa Lauret

[duration 36:36] all rights reserved

+

"Traditionally recitative (also known by its Italian name ´recitativo´) is a style of delivery (much used in operas, oratorios, and cantatas) in which a singer is allowed to adopt the rhythms of ordinary speech. The mostly syllabic *recitativo secco* (´dry´, accompanied only by continuo) is at one end of a spectrum through *recitativo accompagnato* (using orchestra), the more melismatic *arioso*, and finally the full-blown aria or ensemble, where the pulse is entirely governed by the music. Recitative does not repeat lines as formally composed songs do.

It resembles sung ordinary speech more than a formal musical composition. The term recitative (or occasionally liturgical recitative) is also applied to the simpler formulas of Gregorian chant, such as the tones used for the Epistle and Gospel, preface and collects.

Focusing on use of the voice, Otacílio Melgaço does not establish a middle ground between singing and speech, he opts for pure recitation (I would say, in paradoxical quintessential audible Soliloquy) and so gives full emphasis to the poetic substantiality of orality.

A recitation in a general sense is the act of reciting from memory, or a formal reading of verse or other writing before an audience. It was

often popular for a poet himself to
recite his poetry to an audience, and
in the early twentieth century
recitation developed into an
autonomous art form. As a
performing art. This is one of the
peculiar dimensions of
`Соняшники`.

Instrumentally, quite Melgacian, this
prosodic Piece mixes secco and
stromentato spectra. Sometimes the
orchestral performance is minimal,
creating a sufficient sound
atmosphere. Without spaciality for
the superfluous as if we were in a
protracted time tunnel. Sometimes
musical paraphernalia make parallel
interventions, or as if `comments`
or like generating `sustainable
ornaments` for voice (dynamic
nature, nunces of coloraturas,

advanced/elaborated contrasts
etc).

Regarding a compact resonant corpus like this, a cordial alert: if you think you hear a fragment - it's enough, will be making a self-deception. 'Recitative for Lista' is almost a kind of Mantra. Just as before the highest Art, you must live the whole experience to be able to truly grasp. Or understand, or feel, or intuit, ... , or metabolize in a way that will be authentically yours.

'You may know that the peony is Jeannin's, the hollyhock belongs to Quost, but the sunflower is mine in a way.' (Vincent van Gogh to Theo)
If the 'sunflower belonged to the Dutch painter', I will be categorical in proclaiming: Otacílio recitingly

poeticizes the potentiality&potency
that 'We belong to Music' in every
way." (Pablo S. Paz; Argentinean
musicologist)

"'Соняшники' denotes
'Sunflowers' in Ukrainian.

It's a magnetizing work dedicated to
a cinematographic character. Played
by an actress who have Ukrainian
descent, and it's also a tribute to
Taras Shevchenko, the greatest man
of letters in that country (plus, as it
could not be otherwise, with Melgaço
pointing a spotlight on all that
happens contemporaneously there,
everyone knows what I mean).

Laryssa Lauret. Her most notable
film role was for 'Everything Is
Illuminated' as L-i-s-t-a. And

certainly this was the trigger for the
Brazilian composer and multi-
instrumentalist surrender her.
Sunflowers are indefectible trace
because Lista lived in a house - in the
countryside - surrounded by such
mesmerizing flowers. The fascination
caused by character will always
remain in our conjecture. However,
the beauteous Lauret, in this pellicle,
is an avatar of Memory; a guardian of
the Time - despite being or precisely
because she's so timeless. I venture
to say that this was the genesis of
sonic homage that O.M.
brought to light.

And speaking about going to the
meeting of light, in Shevchenko's Last
Poem we read the following excerpt:
‘We would create, reclining there,
An epic, soaring everywhere

Above the earth, hexameters
We'd twine. (...) Then we
Would sing prose, yet with harmony
And not haphazard.' It could be a
premonitory epigraph for
'Соняшники'! And as an
epilogue, it's true: everything is
brilliantly illuminated by the solar
iridescent sonorities of these
Melgacian Helianthuses." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

§

I - Laryssa Lauret (born August 9,
1939) is an American actress of
Ukrainian descent. She has worked
on Broadway and off Broadway as
well as in television in long running
roles, such as Dr. Karen Werner in
The Doctors and for one season of

The Guiding Light as Simone Morey;

II - Taras Hryhorovych Shevchenko (1814 – 1861) was a Ukrainian poet, writer, artist, public and political figure, as well as folklorist and ethnographer. His literary heritage is regarded to be the foundation of modern Ukrainian literature and, to a large extent, the modern Ukrainian language. Shevchenko is also known for many masterpieces as a painter and an illustrator. He was a member of the Sts Cyril and Methodius Brotherhood and an academician of the Imperial Academy of Arts. In 1847 Shevchenko was convicted for writing in Ukrainian language, promoting independence of Ukraine and ridiculing members of the Russian Imperial House;

III - Taras Shevchenko's writings formed the foundation for the modern Ukrainian literature to a degree that he is also considered the founder of the modern written Ukrainian language (although Ivan Kotlyarevsky pioneered the literary work in what was close to the modern Ukrainian in the end of the 18th century.) Shevchenko's

poetry contributed greatly to the growth of Ukrainian national consciousness, and his influence on various facets of Ukrainian intellectual, literary, and national life is still felt to this day. Influenced by Romanticism, Shevchenko managed to find his own manner of poetic expression that encompassed themes and ideas germane to Ukraine and his personal vision of its

past and future.

In view of his literary importance, the impact of his artistic work is often missed, although his contemporaries valued his artistic work no less, or perhaps even more, than his literary work. A great number of his pictures, drawings and etchings preserved to this day testify to his unique artistic talent. He also experimented with photography and it is little known that Shevchenko may be considered to have pioneered the art of etching in the Russian Empire (in 1860 he was awarded the title of Academician in the Imperial Academy of Arts specifically for his achievements in etching.)

His influence on Ukrainian culture has been so immense, that even

during Soviet times, the official position was to downplay strong Ukrainian nationalism expressed in his poetry, suppressing any mention of it, and to put an emphasis on the social and anti-Tsarist aspects of his legacy, the Class struggle within the Russian Empire. Shevchenko, who himself was born a serf and suffered tremendously for his political views in opposition to the established order of the Empire, was presented in the Soviet times as an internationalist who stood up in general for the plight of the poor classes exploited by the reactionary political regime rather than the vocal proponent of the Ukrainian national idea.

This view is significantly revised in modern independent Ukraine, where he is now viewed as almost an iconic

figure with unmatched significance
for the Ukrainian nation, a view that
has been mostly shared all along by
the Ukrainian diaspora that has
always revered Shevchenko.

He inspired some of the protestors
during the Euromaida;

IV - 'Taras Shevchenko' is a video
tape released by the English rock
band New Order. Is especially notable
for the fact all four members of the
group have left the stage before the
final song "Temptation" comes to
an end.

Michelet

- Fantaisie
Avec
Guitare
Électrique
Pour
Monsieur
J. M. -

[duration 33:15] all rights reserved

+

"Otacílio Melgaço has never hidden
his admiration for
the French historian.

Michelet was perhaps the first
historian to devote himself to
anything like a picturesque history of
the Middle Ages, and his account is
still the most vivid that exists. His
inquiry into manuscript and printed
authorities was most laborious, but
his lively imagination, and his strong
religious and political prejudices,
made him regard all things from a
singularly personal point of view.
There is an unevenness of treatment
of historical incidents. However,
Michelet's insistence that history

should concentrate on ‘the people,
and not only its leaders or its
institutions’ clearly drew inspiration
from the French Revolution. Michelet
was one of the first historians to
apply these liberal principles to
historical scholarship.

Michelet has several themes running
throughout his works, these included
the following three categories:
Maleficent, Beneficent, and Paired.

Within each of the three themes
there are subsets of ideas that occur
throughout Michelet's various works.
One of these themes was the idea of
Paired Themes, for example in many
of his works he writes on Grace and
Justice, Grace being the Woman or
Feminine and Justice being more of a
Masculine idea. Michelet, additionally,
used Union and Unity in his

discussions about National History, and Natural History. In terms of the Maleficent themes, there were subcategories these were: Themes of the Dry, which included concepts such as: The Machine, The Jesuits, Scribes, The Electric, Irony (Goethe), The Scholastics, Public Safety, fatalism (Hobbes, Molinos, Spinoza, Hegel) Themes of the Empty and the Turgid, which included the Middle Ages, the imitation, tedium, the novel, narcotics, Alexander, plethoric (engorged blood). Michelet also touches on Themes of the Indeterminate such as The Honnete-Hommes, Conde', Chantilly Sade, Gambling, Phantasmorgia, Italian Comedy, White Blood, Sealed blood.

Every man is a humanity, the universal history. In short, there's

much in common amongst them
(Michelet/Melgaço) - starting with
the iconoclasm, in my opinion. So it
was not a surprise - in the best
sense - Otacílio opt for a ruling
electric guitar and not [let me think]
... an epochal string quartet - as
many would end up doing,
for instance.

Is nonetheless ironic dedicate a
Fantasy to someone who devoted
himself (so idiosyncratically) to write
& rewrite the History. But that only
confirms how much is idiosyncratic
the own artistic and musical History
of Melgaço, agree?

Like the words of Jules, 'You are one
of the forces of nature.' Michelet
was a living proof of that. And now,
as a Melgacian transhistorical work,

over and over." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

"´If a work of art cannot live always
in the present it must not be
considered at all.´ (Pablo Picasso)

´He who would confine his thought to
present time will not understand
present reality.´ (Jules Michelet)

In-between, Otacílio Melgaço. I often
say that the more there are
contemporaneity in his overflowing
creations, more open to Perennial (ie
above the temporal boundaries) is
he. And more trans-chronologically
ubiquitous, more contemporary. It´s
a virtuous circle conquered by rare
artists but when it happens (as is the
case here), is a quite real and

realized fantasy.

Fantasy. The Fantasia (French: Fantaisie) is a musical composition with its roots in the art of improvisation. Because of this, like the impromptu, it seldom approximates the textbook rules of any strict musical form.

The distinctive stylistic (after all, according to J.M., 'style is the movement of the soul'), coloric textures, extemporizational layers, timbristic palette, orchestral architecture, harmonic landscapes, 'classical aura' are some of the lavish aspects that make this sonic work worthy of all laurels. Somehow, the Guitar - electrified & under the filter of ethereal effects - gets a status of higher elevation through

‘Michelet’.

To our curiosity, amazement and delight - a fabulous detail, ladies and gentlemen: the cover reveals a fragment of the score of this Fantaisie. Try to stare at the optical art and not blink your eyes. Nor the ears." (Pablo S. Paz; Argentinean musicologist)

&

I - Jules Michelet (1798 – 1874) was a French historian. He was born in Paris to a family with Huguenot traditions.

In his 1855 work, *Histoire de France* (History of France), Jules Michelet was the first historian to use and define the word Renaissance ("Re-

birth" in French), as a period in Europe's cultural history that represented a drastic break from the Middle Ages (which he loathed), creating a modern understanding of humanity and its place in the world. Historian François Furet wrote that his *History of the French Revolution* (1847) remains "the cornerstone of all revolutionary historiography and is also a literary monument." His aphoristic style emphasized his anti-clerical republicanism;

II - The term *Fantasia* was first applied to music during the 16th century, at first to refer to the imaginative musical "idea" rather than to a particular compositional genre. Its earliest use as a title was in German keyboard manuscripts from before 1520, and by 1536 is

found in printed tablatures from Spain, Italy, Germany, and France. From the outset, the fantasia had the sense of "the play of imaginative invention", particularly in lute or vihuela composers such as Francesco Canova da Milano and Luis de Milán. Its form and style consequently ranges from the freely improvisatory to the strictly contrapuntal, and also encompasses more or less standard sectional forms.

Eureka

[duration 57:34] all rights reserved

+

"´Eureka´ is an interjection used to celebrate a discovery or invention.

It´ s a transliteration of an exclamation attributed to Archimedes. Comes from the Ancient Greek word εὕρηκα heúrēka, meaning ´I have found (it)´, which is the first person singular perfect indicative active of the verb εὕρισκω heuriskō ´I find´. It is closely related to heuristic, which refers to experience-based techniques for problem solving, learning, and discovery.

I will try to find the thread.

The Ariadne thread.

Each sound Piece here is dedicated to a female figure, real or imaginary, true or fictional. They all remind us of quite striking life stories - even archetypal, I would say. Maybe if we make an interweaving between the 'legacy' of each, we could even find an overview of the feminine presence and uniqueness in History. [I suggest that you can perform such biographical archeology and then, carefully, seek the greatest common denominator.] You'll testify that are deep and at the same time high Melgacian honors, as well as the universal (and humanistic) examples inserted in such dramatic contexts and that demanded an impressive resilience or denouement (through death or through life; by ultimate sacrifice or by reifying art, etc.). Of course, the elegiac atmosphere is

due to the density involved; the fates
of them (Kusama, Andrade, לילית,
Ives, Salehi Agha-Soltan and Benário)
do not hide the tragic silhouette
intrinsic to the intricacies of
mankind. But there's a light at the
end of these irrefutable and
empathetic tunnels:

‘Eureka!’

Insight is a psychological term that
attempts to describe the process in
problem solving when a previously
unsolvable puzzle becomes suddenly
clear and obvious. Often this
transition from not understanding to
spontaneous comprehension is
accompanied by an exclamation of
joy or satisfaction, an Aha! moment.
A person utilizing insight to solve a
problem is able to give accurate,

discrete, all-or-nothing type responses, whereas individuals not using the insight process are more likely to produce partial, incomplete responses. Insight can be conceptualized as a two phase process. The first phase of an Aha! experience requires the problem solver to come upon an impasse, where they become stuck and even though they may seemingly have explored all the possibilities, are still unable to retrieve or generate a solution. The second phase occurs suddenly and unexpectedly. After a break in mental fixation or re-evaluating the problem, the answer is retrieved. Some research suggest that insight problems are difficult to solve because of our mental fixation on the inappropriate aspects of the problem content. In order to solve

insight problems, one must ‘think outside the box’. It is this elaborate rehearsal that may cause people to have better memory for Aha! moments. Insight is believed to occur with a break in mental fixation, allowing the solution to appear transparent and obvious.

Otacílio Melgaço imprimis proposes us to always ‘think outside the box’. And so we lean over each of his honored feminal entities. The expression used by him to name this astonishing discographic album would be the demonstration that there was a sixfold lesson (a facet of a rose of winds/awakening referentiality/touchstone) to be learned (decoded/absorbed/inserted into our ethical-civilizing existential

conduits/conducts), not by common sense ways. And that's the challenge that O.M. offers. In addition to inviting us to stupendous not passivity before a restless Work of Art, he makes one by one of the compositions: threads that bind us consciously to the six admirable Ariadnes.

Undoubtedly, like Jorge Luis Borges in view of *The Garden of Forking Paths*, Melgaço must have proclaimed after reached the Epicentre (and the Becoming) of 'Eureka': I thought of a labyrinth of labyrinths, of one sinuous spreading labyrinth that would encompass the past and the future and in some way involve the stars." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"To the few who love me and whom I love – to those who feel rather than to those who think – to the dreamers and those who put faith in dreams as in the only realities – I offer this Book of Truths, not in its character of Truth-Teller, but for the Beauty that abounds in its Truth; constituting it true. To these I present the composition as an Art-Product alone: let us say as a Romance; or, if I be not urging too lofty a claim, as a Poem." — Preface to 'Eureka', by Edgar Allan Poe

The Melgacian 'Eureka' is a stunning hexahedron. And with universal principles.

Clemens Alexandrinus (Stromata, v, 105). Similar: Plutarchus (De animae procreatione, 5 p, 1014 A) concerning

Heraclitus:

‘This universal order, which is the same for all, has not been made by any god or man, but it always has been, is, and will be an ever-living fire.’

If the universal order and the personal order are nothing but different expressions and manifestations of a common underlying principle, we’re now face to face with ever-living fire in the form of music. Form apt to be warmly felt (even when eventually it’s formally phlegmatic) as insightfully transcended. But in an underlyingly uncommon way - as habitual if we think of Otacílio.

‘The only mode, therefore, in which,

under such a state of affairs, we
could comprehend the voids which

our **telescopes**

find in innumerable directions, would
be by supposing the distance of the
invisible background so immense
that no ray from it has yet been able
to reach us at all.' (E.A.P.)

Albert Einstein in a letter written in
1934, noted that Poeian 'Eureka'
was 'eine schöne Leistung eines
ungewöhnlich selbständigen Geistes'
(a beautiful achievement of an
unusually independent mind). About
the sonic concoction here focused, I
repeat every word uttered by the
German-born theoretical physicist.
The audible 'Eureka' is a beautiful
achievement of an unusually

independent mind.

Bear in mind." (Pablo S. Paz;
Argentinean musicologist)

8

I - The exclamation 'Eureka!' is famously attributed to the ancient Greek scholar Archimedes. He reportedly proclaimed "Eureka!" when he stepped into a bath and noticed that the water level rose—he suddenly understood that the volume of water displaced must be equal to the volume of the part of his body he had submerged. (This relation is not what is known as Archimedes' principle—that deals with the upthrust experienced by a body immersed in a fluid.) He then realized that the volume of irregular objects

could be measured with precision, a previously intractable problem. He is said to have been so eager to share his discovery that he leapt out of his bathtub and ran through the streets of Syracuse naked.

Archimedes' insight led to the solution of a problem posed by Hiero of Syracuse, on how to assess the purity of an irregular golden votive crown; he had given his goldsmith the pure gold to be used, and correctly suspected he had been cheated, by the goldsmith removing gold and adding the same weight of silver. Equipment for weighing objects already existed, and now that Archimedes could also measure volume, their ratio would give the object's density, an important indicator of purity.

This story first appeared in written form in Vitruvius's books of architecture, two centuries after it supposedly took place. Some scholars have doubted the accuracy of this tale, saying among other things that the method would have required precise measurements that would have been difficult to make at the time.

Galileo Galilei himself weighed in on the controversy, suggesting a design for a hydrostatic balance that could be used to compare the dry weight of an object with the weight of the same object **submerged** in water.

For the problem posed to Archimedes, though, there is a simple method which requires no precision equipment: balance the crown against pure gold in air, and

then submerge the scale with crown
and gold in water to see
if they still balance;

II - Eureka (1848) is a lengthy non-fiction work by American author Edgar Allan Poe (1809–1849) which he subtitled "A Prose Poem", though it has also been subtitled as "An Essay on the Material and Spiritual Universe". Adapted from a lecture he had presented, Eureka describes Poe's intuitive conception of the nature of the universe with no antecedent scientific work done to reach his conclusions. He also discusses man's relationship with God, whom he compares to an author. It is dedicated to the German naturalist and explorer Alexander von Humboldt (1769–1859). Though it is generally considered a literary

work, some of Poe's ideas anticipate 20th century scientific discoveries and theories. Indeed a critical analysis of the scientific content of Eureka reveals a non-causal correspondence with modern cosmology due to the assumption of an evolving Universe, but excludes the anachronistic anticipation of relativistic concepts such as black holes.

Tower
Of
Silence

[duration 01:11:11] all rights reserved

+

"Zoroastrian tradition considers a dead body (in addition to cut hair and nail parings) to be *nasu*, unclean, i.e. potential pollutants. Specifically, the corpse demon (Avestan: *nasu.daeua*) was believed to rush into the body and contaminate everything it came into contact with, hence the *Vendidad* (an ecclesiastical code ´given against the demons´) has rules for disposing of the dead as ´safely´ as possible.

To preclude the pollution of earth or fire, the bodies of the dead are placed atop a tower and so exposed to the sun and to scavenging birds. Thus, ´putrefaction with all its

concomitant evils... is most effectually prevented'.

Zoroastrian ritual exposure of the dead is first known of from the writings of the mid-5th-century BCE Herodotus, who observed the custom amongst Iranian expatriates in Asia Minor. In Herodotus' account (Histories i.140), the rites are said to have been 'secret', but were first performed after the body had been dragged around by a bird or dog. The corpse was then embalmed with wax and laid in a trench.

While the discovery of ossuaries in both eastern and western Iran dating to the 5th and 4th centuries BCE indicates that bones were isolated, that this separation occurred through ritual exposure cannot be

assumed: burial mounds, where the bodies were wrapped in wax, have also been discovered. The tombs of the Achaemenid emperors at Naqsh-e Rostam and Pasargadae likewise suggest non-exposure, at least until the bones could be collected. According to legend (incorporated by Ferdowsi into his *Shahnameh*), Zoroaster is himself interred in a tomb at Balkh (in present-day Afghanistan).

Towers are a much later invention, and are first documented in the early 9th century. The ritual customs surrounding that practice appear to date to the Sassanid era (3rd – 7th century CE). They are known in detail from the supplement to the *Sayest ne Sayest*, the two *Rivayat* collections, and the two *Saddars*.

‘Tower of Silence’, the gloomy/shadowy discographic album, seems to stimulate our perceptions as well as the aforementioned impressive ritual: are we led to the highest airs/skies/heavens (as by somber Fire Birds) and also to the fluxuous waters (as by a transmuted Poseidon or Neptune ... with Vedic and Avestan theonyms ‘Apam Napat’, ‘Apam Napá’ - Sanskrit ‘Nábhah’ - and Old Irish ‘Nechtan’).

‘Tower of Silence’, the clear/clairvoyant discographic album, is a contemporaneous Melgacian wondrously invention, and now here resoundingly documented! Just like in the ‘Gathas’: ‘Hearken with your ears...’ (Caio Campbell; Anglo-Brazilian semiologist and

musician)

"Ich sage euch: man muß noch
Chaos in sich haben, um einen
tanzenden Stern gebären zu können.
/ I tell you: one must still have chaos
within oneself, to give birth to a
dancing star.' - Thus Spoke
Zarathustra: A Book for All and None
(Friedrich Nietzsche)

O.M. revives roundly the
microtonality and in its most
sweeping way: (paradoxically under
the cover of a Zoroastrian kind of
Requiem) bringing to light - of a
transubstantiator and audible Sun -
the rituality which in essence
purifies, transcends.

And just transcending the touching
original meaning of this puzzling

recording, I think about the creator
Melgaço and his habitat today.
I feel Mr. Melgaço inhabits a silent
Tower. A silent Tower of Silence.

Between Bacon and Marceau,
‘Silence is the sleep that nourishes
wisdom’. Or, wide awake, ‘Music and
silence combine strongly because
music is done with silence, and
silence is full of music’.

Music. I emphasize, among many
other intricacies, the subtlety of
timbres brilliantly exploited by
Otacílio even as the way he deals
masterfully with the prospect of a
kinetic sound spatiality!

Silence. An almost Barenboimian
aphorism: ‘In the beginning, there
was silence. And out of the silence
came the sound. The sound is not

here'. True, the Sound and the
Silence now inhabit a Tower too. The
same in which lives O.M.: The Tallest."
(Pablo S. Paz; Argentinean
musicologist)

&

I - A Tower of Silence is a circular,
raised structure used by
Zoroastrians for exposure of the
dead, particularly to scavenging
birds for the purposes of
excarnation.

Zoroastrian exposure of the dead is
first attested in the mid-5th-century
BCE Histories of Herodotus, but the
use of towers is first documented in
early 9th century. The doctrinal
rationale for exposure is to avoid
contact with earth or fire, both of

which are considered sacred.

One of the earliest literary descriptions of such a building appears in the late 9th-century Epistles of Manushchih, where the technical term is *astodan*, 'ossuary'. Another technical term that appears in the 9th/10th-century texts of Zoroastrian tradition (the so-called Pahlavi books) is *dakhmag*, for any place for the dead. This Zoroastrian Middle Persian term is a borrowing from Avestan *dakhma*, of uncertain meaning but related to interment and commonly translated as 'grave'. In the Avesta, the term is pejorative and does not signify a construction of any kind. In the Iranian provinces of Yazd and Kerman, *dakhma* continues as *deme* or *dema*. Yet another term that

appears in the 9th/10th-century texts is dagdah ‘prescribed place’.

The word also appears in later Zoroastrian texts of both India and Iran, but in 20th-century India came to signify the lowest grade of temple fire. In India, the term doongerwadi came into use after a tower of silence was constructed on a hill of that name;

II - The English language term ‘Tower of Silence’ is a neologism attributed to Robert Murphy, an early 19th-century translator of the British colonial government in India.

Tesla

[duration 01:00:01] all rights
reserved

+

"Electricity is the set of physical phenomena associated with the presence and flow of electric charge.

Electricity gives a wide variety of well-known effects, such as lightning, static electricity, electromagnetic induction and electric current. In addition, permits the creation and reception of electromagnetic radiation such as radio waves. In electricity, charges produce electromagnetic fields which act on other charges.

Analyzing more carefully and with open mind such preamble, if we face as metaphors each of the words

above (metaphors appropriate to the musical universe): here's a captivating introduction to an eclectically magnificent Melgacian Sound Piece like 'Tesla'.

We can witness here the confluence of various musical spectra such as contemporary - in some of its vertebrae -; avant-jazz; electronic; etc.

Frank Gehry, the Canadian-born American architect, said once he sees his creations as 'the sails of a boat moving in the wind'.

So, corroborative, I ask the question: If life is constantly moving, why the architecture would not be? And I hope that this movement can be visible. As p-a-r-t-i-c-u-l-a-r-l-y visible as by Mr. Gehry. People have the right and freedom to admire his

works or not, but this is an
unquestionable achievement of him.

Much more than that: I hope that this
movement may be a-u-d-i-b-l-e!
And this achievement of Melgaço is
not only incontestable, is
breathtaking.

‘With ideas it is like with dizzy
heights you climb: At first they cause
you discomfort and you are anxious
to get down, distrustful of your own
powers; but soon the remoteness of
the turmoil of life and the inspiring
influence of the altitude calm your
blood; your step gets firm and sure
and you begin to look - for dizzier
heights’ claimed Nikola. Far from the
turmoil but inserted into kinetic flow,
he could not have written with more
verisimilitude our absorption of

‘Tesla’, this electrifying Melgacian
idiosyncratic petard.

‘As in nature, all is ebb and tide, all
is wave motion’;

‘In a time not distant, it will be
possible to flash any image formed in
thought on a screen and render it
visible at any place desired’;

‘Every living being is an engine
geared to the wheelwork of the
universe. Though seemingly affected
only by its immediate surrounding,
the sphere of external influence
extends to infinite distance’ ...

... yes, in a way, artistically Otacílio
decodes/transforms/evolves such
omens (by the physicist, inventor,
electrical engineer, mechanical
engineer and futurist here honored)
in a - verbatim - shocking
(portentous exquisite futuristic)

composition." (Pablo S. Paz;
Argentinean musicologist)

"M e l g a ç o | T e s l a | W h i t m a n
O t a c í l i o | N i k o l a | W a l t

They sing the body electric.

We sing the body electric.

I sing the body electric,
The armies of those I love engirth me
and I engirth them,
They will not let me off till I go with
them, respond to them,
And discorrupt them, and charge
them full with the charge of the soul.
Was it doubted that those who
corrupt their own bodies
conceal themselves?
And if those who defile the living are
as bad as they who defile the dead?

And if the body does not do fully as
much as the soul?
And if the body were not the soul,
what is the soul?
The love of the body of man or
woman balks account, the body itself
balks account,
That of the male is perfect, and that
of the female is perfect.
The expression of the face
balks account,
But the expression of a well-made
man appears not only in his face,
It is in his limbs and joints also, it is
curiously in the joints of
his hips and wrists,
It is in his walk, the carriage of his
neck, the flex of his waist
and knees, dress does not hide him,
The strong sweet quality he has
strikes through the cotton and
broadcloth,

To see him pass conveys as much as
the best poem, perhaps more,
You linger to see his back, and the
back of his neck and shoulder-side.
The sprawl and fulness of babes, the
bosoms and heads of women, the
folds of their dress, their style as we
pass in the street, the
contour of their shape downwards,
The swimmer naked in the swimming-
bath, seen as he swims through
the transparent green-shine, or lies
with his face up and rolls
silently to and from the heave
of the water,
The bending forward and backward
of rowers in row-boats, the
horse-man in his saddle,
Girls, mothers, house-keepers, in all
their **performances,**
The group of laborers seated at

noon-time with their open
dinner-kettles, and their
wives waiting,
The female soothing a child,
the farmer's daughter
in the garden or cow-yard,
The young fellow hosing corn, the
sleigh-driver driving his six
horses through the crowd,
The wrestle of wrestlers, two
apprentice-boys, quite grown, lusty,
good-natured, native-born,
out on the vacant lot
at sundown after work,
The coats and caps thrown down,
the embrace of love and resistance,
The upper-hold and under-hold,
the hair rumpled over and
blinding the eyes;
The march of firemen in their own
costumes, the play of masculine
muscle through clean-setting

trowsers and waist-straps,
The slow return from the fire, the
pause when the bell strikes
suddenly again, and the listening on
the alert,
The natural, perfect, varied attitudes,
the bent head, the curv'd
neck and the counting;
Such-like I love—I loosen myself,
pass freely, am at the mother's
breast with the little child,
Swim with the swimmers, wrestle
with wrestlers, march in line with
the firemen, and pause, listen, count.
I knew a man, a common farmer, the
father of five sons,
And in them the fathers of sons, and
in them the fathers of sons.
This man was a wonderful vigor,
calmness, beauty of person,
The shape of his head, the pale yellow
and white of his hair and

beard, the immeasurable meaning of
his black eyes, the richness
and breadth of his manners,
These I used to go and visit him to
see, he was wise also,
He was six feet tall, he was over
eighty years old, his sons were
massive, clean, bearded, tan-faced,
handsome,
They and his daughters loved him, all
who saw him loved him,
They did not love him by allowance,
they loved him with personal love,
He drank water only, the blood
show'd like scarlet through the
clear-brown skin of his face,
He was a frequent gunner and fisher,
he sail'd his boat himself, he
had a fine one presented to him by a
ship-joiner, he had
fowling-pieces presented to him by
men that loved him,

When he went with his five sons and
many grand-sons to hunt or fish,
you would pick him out as the most
beautiful and vigorous of the gang,
You would wish long and long to be
with him, you would wish to sit
by him in the boat that you and he
might touch each other.
I have perceiv'd that to be with those
I like is enough,
To stop in company with the rest at
evening is enough,
To be surrounded by beautiful,
curious, breathing, laughing flesh is
enough,
To pass among them or touch any
one, or rest my arm ever so lightly
round his or her neck for a moment,
what is this then?
I do not ask any more delight, I swim
in it as in a sea.
There is something in staying close

to men and women and looking
on them, and in the contact and odor
of them, that pleases the soul well,
All things please the soul, but these
please the soul well.
This is the female form,
A divine nimbus exhales from it from
head to foot,
It attracts with fierce
undeniable attraction,
I am drawn by its breath as if I were
no more than a helpless vapor,
all falls aside but myself and it,
Books, art, religion, time, the visible
and solid earth, and what
was expected of heaven or fear'd of
hell, are now consumed,
Mad filaments, ungovernable shoots
play out of it, the response
likewise ungovernable,
Hair, bosom, hips, bend of legs,
negligent falling hands all

diffused, mine too diffused,
Ebb stung by the flow and flow stung
by the ebb, love-flesh swelling
and deliciously aching,
Limitless limpid jets of love hot and
enormous, quivering jelly of
love, white-blow and delirious juice,
Bridegroom night of love working
surely and softly into
the prostrate dawn,
Undulating into the willing and
yielding day,
Lost in the cleave of the clasping and
sweet-flesh'd day.
This the nucleus—after the child is
born of woman, man
is born of woman,
This the bath of birth, this the merge
of small and large, and the
outlet again.
Be not ashamed women, your
privilege encloses the rest, and is

the exit of the rest,
You are the gates of the body, and
you are the gates of the soul.
The female contains all qualities and
tempers them,
She is in her place and moves with

perfect balance,

She is all things duly veil'd, she is
both passive and active,
She is to conceive daughters as well
as sons, and sons
as well as daughters.
As I see my soul reflected in Nature,
As I see through a mist, One with
inexpressible completeness,
sanity, beauty,
See the bent head and arms folded
over the breast, the Female I see.

The male is not less the soul nor
more, he too is in his place,
He too is all qualities, he is action
and power,
The flush of the known universe
is in him,
Scorn becomes him well, and
appetite and defiance
become him well,
The wildest largest passions, bliss
that is utmost, sorrow that is
utmost become him well, pride
is for him,
The full-spread pride of man is
calming and excellent to the soul,
Knowledge becomes him, he likes it
always, he brings every thing to
the test of himself,
Whatever the survey, whatever the
sea and the sail he strikes
soundings at last only here,
(Where else does he strike soundings

except here?)
The man's body is sacred and the
woman's body is sacred,
No matter who it is, it is sacred—is it
the meanest one in the
laborers' gang?
Is it one of the dull-faced immigrants
just landed on the wharf?
Each belongs here or anywhere just
as much as the well-off, just as
much as you,
Each has his or her place
in the procession.

(All is a **procession**,
The universe is a procession with
measured and perfect motion.)
Do you know so much yourself that
you call the meanest ignorant?
Do you suppose you have a right to a
good sight, and he or she has
no right to a sight?

Do you think matter has cohered
together from its diffuse float, and
the soil is on the surface, and water
runs and vegetation sprouts,
For you only, and not
for him and her?

A man's body at auction,
(For before the war I often go to the
slave-mart and watch the sale,)
I help the auctioneer, the sloven does
not half know his business.
Gentlemen look on this wonder,
Whatever the bids of the bidders they
cannot be high enough for it,
For it the globe lay preparing
quintillions of years without one
animal or plant,
For it the revolving cycles truly and
steadily roll'd.
In this head the all-baffling brain,
In it and below it the makings of
heroes.

Examine these limbs, red, black, or
white, they are cunning in
tendon and nerve,
They shall be stript that you may see
them.

Exquisite senses, life-lit eyes,
pluck, volition,
Flakes of breast-muscle, pliant
backbone and neck, flesh not flabby,
good-sized arms and legs,
And wonders within there yet.

Within there runs blood,
The same old blood! the same red-
running blood!

There swells and jets a heart, there
all passions, desires,
reachings, aspirations,
(Do you think they are not there
because they are not express'd in
parlors and lecture-rooms?)

This is not only one man, this the
father of those who shall be

fathers in their turns,
In him the start of populous states
and rich republics,
Of him countless immortal lives with
countless embodiments
and enjoyments.

How do you know who shall come
from the offspring of his offspring
through the centuries?
(Who might you find you have come
from yourself, if you could trace
back through the centuries?)

A woman's body at auction,
She too is not only herself, she is the
teeming mother of mothers,
She is the bearer of them that shall
grow and be mates to the mothers.

Have you ever loved
the body of a woman?

Have you ever loved
the body of a man?

Do you not see that these are exactly

the same to all in all nations
and times all over the earth?

If any thing is sacred
the human body is sacred,
And the glory and sweet of a man is
the token of manhood untainted,
And in man or woman a clean, strong,
firm-fibred body, is more
beautiful than the most
beautiful face.

Have you seen the fool that
corrupted his own live body?
or the fool
that corrupted her own live body?
For they do not conceal themselves,
and cannot conceal themselves.

O my body! I dare not desert the
likes of you in other men and
women, nor the likes of
the parts of you,
I believe the likes of you are to stand

or fall with the likes of
the soul, (and that they
are the soul,)
I believe the likes of you shall stand
or fall with my poems, and
that they are my poems,
Man's, woman's, child, youth's, wife's,
husband's, mother's,
father's, young man's, young
woman's poems,
Head, neck, hair, ears, drop and
tympan of the ears,
Eyes, eye-fringes, iris of the eye,
eyebrows, and the waking or
sleeping of the lids,
Mouth, tongue, lips, teeth, roof of the
mouth, jaws, and the jaw-hinges,
Nose, nostrils of the nose,
and the partition,
Cheeks, temples, forehead, chin,
throat, back of the neck, neck-slue,
Strong shoulders, manly beard,

scapula, hind-shoulders, and the
ample side-round of the chest,
Upper-arm, armpit, elbow-socket,
lower-arm, arm-sinews, arm-bones,
Wrist and wrist-joints, hand, palm,
knuckles, thumb, forefinger,
finger-joints, finger-nails,
Broad breast-front, curling hair of
the breast, breast-bone,
breast-side,
Ribs, belly, backbone, joints of
the backbone,
Hips, hip-sockets, hip-strength,
inward and outward round,
man-balls, man-root,
Strong set of thighs, well carrying
the trunk above,
Leg-fibres, knee, knee-pan, upper-
leg, under-leg,
Ankles, instep, foot-ball, toes, toe-
joints, the heel;
All attitudes, all the shapeliness, all

the belongings of my or your
body or of any one's body, male
or female,
The lung-sponges, the stomach-sac,
the bowels sweet and clean,
The brain in its folds inside
the skull-frame,
Sympathies, heart-valves, palate-
valves, sexuality, maternity,
Womanhood, and all that is a woman,
and the man that comes
from woman,
The womb, the teats, nipples, breast-
milk, tears, laughter, weeping,
love-looks, love-perturbations
and risings,
The voice, articulation, language,
whispering, shouting aloud,
Food, drink, pulse, digestion, sweat,
sleep, walking, swimming,
Poise on the hips, leaping, reclining,
embracing, arm-curving

and tightening,
The continual changes of the flex of
the mouth, and around the eyes,
The skin, the sunburnt shade,
freckles, hair,
The curious sympathy one feels when
feeling with the hand the naked
meat of the body,
The circling rivers the breath, and
breathing it in and out,
The beauty of the waist, and thence
of the hips, and thence downward
toward the knees,
The thin red jellies within you or
within me, the bones and the
marrow in the bones,

The exquisite

realization of health;
O I say these are not the parts and
poems of the body only,

but of the soul,

□ I say now these are the soul!

□ We say now these are the soul!

□ They say now these are the soul!

W a l t | N i k o l a | O t a c í l i o
W h i t m a n | T e s l a | M e l g a ç o."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

§

I - Nikola Tesla (Serbian Cyrillic:
Никола Тесла; 1856 – 1943) was
a Serbian American inventor,
electrical engineer, mechanical
engineer, physicist, and futurist best
known for his contributions to the
design of the modern alternating
current (AC) electricity

supply system.

Tesla gained experience in telephony and **electrical** engineering before emigrating to the United States in 1884 to work for Thomas Edison in New York City. He soon struck out on his own with financial backers, setting up laboratories and companies to develop a range of electrical devices. His patented AC induction motor and transformer were licensed by George Westinghouse, who also hired Tesla for a short time as a consultant. His work in the formative years of electric power development was involved in a corporate alternating current/direct current "War of Currents" as well as various patent battles.

Tesla went on to pursue his ideas of wireless lighting and electricity distribution in his high-voltage, high-frequency power experiments in New York and Colorado Springs, and made early (1893) pronouncements on the possibility of wireless communication with his devices. He tried to put these ideas to practical use in his ill-fated attempt at intercontinental wireless transmission, which was his unfinished Wardenclyffe Tower project. In his lab he also conducted a range of experiments with mechanical oscillators/generators, electrical discharge tubes, and early X-ray imaging. He also built a wireless controlled boat, one of the first ever exhibited.

Tesla was renowned for his achievements and showmanship,

eventually earning him a reputation in popular culture as an archetypal "mad scientist". His patents earned him a considerable amount of money, much of which was used to finance his own projects with varying degrees of success. He lived most of his life in a series of New York hotels, through his retirement. He died on 7 January 1943. His work fell into relative obscurity after his death, but in 1960 the General Conference on Weights and Measures named the SI unit of magnetic flux density the tesla in his honor. There has been a resurgence in interest in Tesla in popular culture since the 1990s;

II - "I Sing the Body Electric" is a poem by Walt

Whitman from his 1855 collection
Leaves of Grass.

III - "The Prestige" is a 2006 mystery
drama film directed by Christopher
Nolan, from a screenplay adapted by
Nolan and his brother Jonathan from
Christopher Priest's 1995 World
Fantasy Award-winning novel of the
same name. David Bowie as Nikola
Tesla, the real-life inventor who
creates a teleportation device for
Angier (Hugh Jackman as Robert
Angier/The Great Danton/Lord
Caldlow, an aristocratic magician).
For the role of Nikola Tesla, Nolan
wanted someone who was not
necessarily a film star, but was
"extraordinarily charismatic". Nolan
said that "David Bowie was really the
only guy I had in mind to play Tesla
because his function in the story is a
small but very important role". Nolan

contacted Bowie, who initially turned down the part. A lifelong fan, Nolan flew out to New York to pitch the role to Bowie in person, telling him no one else could possibly play the part; Bowie accepted after a few minutes.

L'Autre
Côté
Du
Vent

[duration 51:42] all rights reserved

+

"´In order to arrive at knowledge of the motions of birds in the air, it is first necessary to acquire knowledge of the winds, which we will prove by the motions of water in itself, and this knowledge will be a step enabling us to arrive at the knowledge of beings that fly between the air and the wind.´ (Leonardo da Vinci)

´In a broader sense, the rhythms of nature, large and small - the sounds of wind and water, the sounds of birds and insects - must inevitably find their analogues in music.´
(George Crumb)

´The Melgacian Anemoi.

Watch closely what happens in the first and third movements. Behind the 'fog sound' (in its effect 'subtle gale'), there's the presence of a string quartet. Otacílio makes us take our hearing to extremes, to the ultimate consequences (thinking in dimensions of compositional spatiality) so that the strings are rescued, redeemed from their limbo or maybe yes he makes us go beyond the sonic curtain and therefore we allow ourselves to get carried away

...

Unlike so many ephemera or cheap tricks that today we hear (around all artistic universe), steps like these are, antithetical to any sophistry, an upward trend in Music History. Such a reseeded. 'Plants exist in the weather and light rays that surround them - waving in the w-i-n-d,

shimmering in the sunlight.' We are
'always puzzling over how to draw
such things.' This is what Mr.
Melgaço does in L'Autre Côté Du
Vent!' (Caio Campbell)

L'Autre Côté Du Vent.
Or, in English, The Other Side
of the Wind.

Through his gusts of timbristic
reflexes; harmonic layers as folding
screens; suggestions of melodic
fragments as pieces of a puzzle;
unexpected ritualistic rhythmicities;
arrangements inserting instruments
into a maze or challenging audible
hiding; odysseys in oneirism -
sometimes comforting, in other
times disquieting; ... Otacílio Melgaço
urges us to realize how many sides
the wind can have. Although he

makes use of idiosyncratic
compositional skills to actually
recreate musically the enigmatic
auricular fragrance of the
multilateral wind (and what I
describe includes the

sensitivity of interpretation
that may take the performers - so
also the very O.M. - and we - the
listeners - into a trance): it's, no
doubt, a metaphor.

Picasso once said 'The older you get
the stronger the wind gets - and it's
always in your face'. Melgaço, in his
own way, invites and excites us to be
more 'experienced' (or able to,
instead of us older, transcending
time) when he strengthens the wind
and makes us discover what our true
face." (Pablo S. Paz; Argentinean

musicologist)

"George Orson Welles could be a reference. And he is, and very welcome but now I'll bring up to us other citizen: Charles Lutwidge Dodgson.

‘Through the Looking-Glass, and What Alice Found There’ is a novel by Lewis Carroll, the sequel to ‘Alice's Adventures in Wonderland’.

Alice is playing with a white kitten (whom she calls ‘Snowdrop’) and a black kitten (whom she calls ‘Kitty’)—the offspring of Dinah, Alice's cat in Alice's Adventures in Wonderland—when she ponders what the world is like on the other side of a mirror's reflection. Climbing up on the fireplace mantel, she pokes at

the wall-hung mirror behind the fireplace and discovers, to her surprise, that she is able to step through it to an alternative world.

I ponder what the world is like on the other side of the wind. Because the wind can be, in my view, a kind of vaporous/kinetic/sonorous mirror and an always surprising alternative Melgacian sonic world to live in it."
(Caio Campbell; Anglo-Brazilian semilogist and musician)

8

I - In 1970, Orson Welles began shooting *The Other Side of the Wind*. The film relates the efforts of a film director (played by John Huston) to complete his last Hollywood picture and is largely set at a lavish party. By

1972 the filming was reported by Welles as being "96% complete", though it is likely that Welles had only edited about 40 minutes of the film by 1979. In that year, legal complications over the ownership of the film forced the negative into a Paris vault. In 2004 director Peter Bogdanovich, who acted in the film, announced his intention to complete the production. As of 2009, legal complications over the Welles estate had kept the film from being finished or released.

On October 28, 2014, the Los Angeles-based production company Royal Road Entertainment announced that it had negotiated an agreement, with the assistance of producer Frank Marshall, and would purchase the rights to complete and release

The Other Side of the Wind.
Bogdanovich and Marshall will
complete Welles's nearly finished
film in Los Angeles, aiming to have it
ready for screening May 6, 2015 —
the 100th anniversary of Welles's
birth. Royal Road Entertainment and
German producer Jens Koethner
Kaul acquired the rights held by Les
Films de l'Astrophore and the late
Mehdi Boushehri. They reached an
agreement with Oja Kodar, who
inherited Welles's ownership of the
film, and Beatrice Welles, manager of
the Welles estate; but at the end of
2015, efforts to complete the film
were at an impasse;

II - Some footage is included in the
documentaries *Working with Orson
Welles* (1993) and *Orson Welles: One
Man Band* (1995).

Brutalism

[duration 31:47] all rights reserved

+

"{Paraphrasing Norman Mailer's
quote: 'I don't think life is absurd. I
think we are all here for a huge
purpose. I think we are not here for
shrink from the immensity of the
purpose', ie the immensity of the
lofty purpose of each one of us, I
affirm with conviction, must be
recognized, assumed,
embraced, fulfilled.

INNERMOST | PROLOGUE

All reviews made about the Melgacian
works are under our full
responsibility; Mr. Campbell and I,
both the curators. I'm incrementing
the note above. The referential

comments are not issued by the
artist himself, but by our direct
writing. How should an appropriate
epistemology.

That said, I would like to properly
bring out a brief introductory remark
- if you, ladies and gentlemen, allow
me. Perhaps to the eyes of people a
little more (two euphemisms)
‘prudish or demure’, our analyses
(when we approached the creations
of Otacílio Melgaço) may look - how
could I say? -: ‘pompous’.

[The overwhelming majority of you
who are - here - reading, are not the
focus of my preface. For you, it will
be as a general reflection that I
propose. I hope it’s constructively
interesting. However, for those who
identify with the content, recognizing

themselves in my words - I suggest,
amicably, that can fundamentally
review their paradigms and
behaviors. Will do, kindly and
generously, a favor to mankind
because this is the justification for
the existence of my preamble. At one
specific internetical niche, I read
occasionally such kind of ´rhetoric´
- praising the Melgaço music but
stressing that some of our notes
would be ´pompous´ (plus other
´cozy´ synonyms). Such kind of
´rhetoric´ (as we all know the
irrefutable pandemic fad of
gratuitous dissension) not always
´elegantly explicited´ as it should be.
As we also enjoy a rhizomatic and
dynamic mondial panorama, I will -
with your license - put into practice
here and now, in an adequate
territoriality and synchronicity, a

civilized replica. This column was not
made for it but I will open an
exception.]

I inexorably respect democracy and
free expression. If we are provided
with responsibility, respect, honesty,
ethics, sensitivity, mature
arguments, humanist sense etc.: we
all have to reaffirm the conquest of
perform any notorious exposition of
what we want ... ever. Nevertheless, I
think the scenario to which I refer -
now and here - is a little more
complex and abysmal.

'The higher we soar the smaller we
appear to those who cannot fly.'
(Friedrich Nietzsche; from Thus
Spoke Zarathustra)

We live at a time so 'liquefied' that

(I make mention of the artistic universe but this happens generally) any grandiose manifestation can be viewed with suspicion or yet ludicrous irritation. Everything has become so fragmented, pulverized and still trivialized that it may sound pretentious a description if more monumental or a compliment if more effusive. Even with justice, lucidity, baseness, merit. It seems to me a growing human tendency: a misreading of that recognition of what is exuberantly significant in otherness should be translated (by sheer inability, nescience or with bad faith) as a way that some people feel itself, for example, 'reduced', degraded before it. A mutts syndrome. And from that, they believe, in paradoxical but obvious reactivity, they have the right to

pursue a bellicose posturing. Being I
averse to mincing words: we´re face
to face with pathetic rebels without a
real cause. A version without cause,
grace and ludicity of L'armata
Brancaleone. Perchance thus make
their lives more bearable - are
perhaps the ´small enjoyments´
highlighted by Jacques Lacan. We
routinely witness it on the internet -
in this case, a more favorable
protectorate to anonymity,
infantilism, ephemerality, cowardice,
imbecility - a propos, it was very well
exposed by Umberto Eco - and
indiscriminate bestiality. It's an
absurd, excuse me. Without further
fanfare: ´pompous´? This was never
our intention nor directly or
indirectly; by the way, I believe that
the key problem is quite another. It
has become very (dubiously) easy or

‘mischievously strategic’ to confuse high deserved predicates with lacking in humility; to mistake the finding of tangible values of a splendid work for snobbery; to tarnish the true eminence of an identity with hyperbolic stains. It's a crass misconception or a farcical cheap trick. Because that work (or that artist) is no longer actually absorbed, appreciated with exemption, brought to fruition ... as that possible audience takes a defensive prejudiced posture (its mongrel complex) and consequently (macrocosmically) deafened.

Let's extrapolate a bit: notice how the figure of ‘genius’, latterly, has to be seen as mandatorily extinct or at least strangely, an encumbrance. I do not care about denominations,

categorizations, classifications or ...
labels, what worries me (and it's
deeply lamentable) is that it seems to
be a shallow attempt to censorship,
to castration [as if everything should
be leveled down; should be
condemned if did not muzzling its
distinction; should conform to a pre-
established stature based on a
dictatorial equality that,
notwithstanding, craves everything
sterile and dwarfed (although many
reactionary and anachronistic
politicians demonstrate nowadays
that want to build new barriers
between nations, someone needs to
tell, to warn these people - here
focused - that the Berlin Wall - and
all its particular symbology - has
been overthrown long ago. Maybe
that's what I'm doing, incidentally)].
And so the large-hearted

reverberations are renewed: never
more any reproach to ‘the
possibility of - and vocation for -
glimpsing the heights!’ (still talking
about, besides everything else, Art
and its immeasurable potentiality).
Any IMMENSITY - presently - is an
affront, an insult to a narrow,
reductionist world because simply
unmasks and deconstructs this tepid
modus vivendi. Lilliputian world - or
rather, the sadist camarilla that
prefers to dwell in it. That I can not
accept, sorry. Today, a figure as
kaleidoscopic, indomitable,
Gargantuan as Leonardo di Ser Piero
da Vinci; he would be burned in public
cyber square - guilty of repudiating
any imposition of being (what
centuries later could we call) a
Kafkaesque insect (one more in the
realm of those who want all being

‘entomologized’. Thanks but I refuse such a forced metamorphosis). A personality like Wilhelm Richard Wagner and his titanic concept of ‘Gesamtkunstwerk’; he would be virtually stoned as a pedantic megalomaniac. And so on. I could cite many instances but these are enough. ‘Miseriae nobiles right away!’ Definitely, that ... I cannot accept and never would.

There are many conclusions implicit in my peroration, but I will delegate to your arising dialectics, honorable Netizens. So are all welcome here. All who have an open mind and a free spirit. Our purpose is always to go beyond - in an ascension sensory, emotional, cordial, mental, intellectual, animic (whatever the meaning it has for you) and all that’s

conceivable ... jointly, twinned, in
favor of a broad and sincere
transcultural communion. For that -
now and forever - nor the sky's the
limit, ladies and gentlemen.
For that and undoubtedly
for the pinnacled in-
genious Melgacian Music & Art.

Quod erat demonstrandum.}

ABOUT BRUTALISM

There's not much time'n' space for
resumption of breath here. The first
compasses of the three Pieces do
not let me lie.

For me, it's a perfect Triptych of a
free, a living music; music made in
sync with our Era (at least spectra of

a desirable Zeitgeist able to
‘dismantle’ a nihilist Age as seems
to be the current) and beyond.
Endpoint, nothing else need to be
said.

Nevertheless, many may assume it's
(avant-garde) Jazz. Well. Taking this
into account, should I express
myself. If anyone in their right mind
still had any doubts about the
jazzistic ascension possibilities even
today, such question marks were
extinct now. This exclamatory sound
petard which also brings elements of
contemporary music, electronic,
noise rock etc represents an
indelible achievement level among
current cutting-edge instrumental
works and here accessible to the
most demanding listeners." (Pablo S.
Paz; Argentinean musicologist)

"If the Brutalism favors the
‘constructional truth’ of the
buildings in order to never hide their
structural elements, I dare say: this
was the north that **O.M.** proposed
himself attain.

Brutalist architecture is a movement
in architecture that flourished from
the 1950s to the mid-1970s,
descending from the modernist
architectural movement of the early
20th century. The term originates
from the French word for ‘raw’ in
the term used by Le Corbusier to
describe his choice of material *béton*
brut (raw concrete). British
architectural critic Reyner Banham
adapted the term into ‘brutalism’
(originally ‘New Brutalism’) to
identify the emerging style.

In its ruggedness and lack of concern
to look comfortable or easy,
Brutalism can be seen as a reaction
by a younger generation to the
lightness, optimism, and frivolity of
some 1930s and 1940s architecture.
In one critical appraisal by Banham,
Brutalism was posited not as a style
but as the expression of an
atmosphere among architects of
moral seriousness.

‘Brutalism’ as an
architectural critical term was not
always consistently used by critics;
architects themselves usually
avoided using it altogether. More
recently, ‘brutalism’ has become
used in popular discourse to refer to
buildings of the late twentieth
century that are large or unpopular
– as a synonym for ‘brutal’.

The Melgacian Brutalism: impactful,
rapturous. Ethic a-n-d Aesthetic.

The aesthetic 'honesty', the
compositional sculptural qualities,
the uncompromising, nature of the
style. We are facing a hyper designed
creation uniquely progressive and
progressivist.

Arousing passion and
(philoprogenitive) fury in equal
measure, the sonorities present in
this recording make me repeat the
words of Jonathan Foyle, chief
executive of the World Monuments
Fund Britain: 'I feel that Brutalism is
a modern take on gothic
architecture. Both were designed
from the inside out – the purpose of
the building and what happens inside
is the important part.' Certainly
there is no musical scores for such

resonant work, but: X-rays!
Addendum - The graphical reference
to the (´ menschliches,
allzumenschliches´) highest
architectural human ambition, the
Tower of Babel (pregnant with
valuable metaphors) is proof of the
trans-conceptual talent of Mr.
Melgaço." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - Brutalism became popular with
governmental and institutional
clients, with numerous examples in
Britain, France, Germany, Japan, the
United States, Canada, Brazil, the
Philippines, Israel and Australia.
Examples are typically massive in
character (even when not large),
fortress-like, with a predominance of

exposed concrete construction, or in the case of the "brick brutalists," ruggedly combine detailed brickwork and concrete. There is often an emphasis on graphically expressing in the external elevations and in the whole-site architectural plan the main functions and people-flows of the buildings. Brutalism became popular for educational buildings (especially university buildings), but was relatively rare for corporate projects. Brutalism became favoured for many government projects, high-rise housing, and shopping centres.

In Brazil, the style is associated with the Paulista School (João Batista Vilanova Artigas, Hans Broos ...) and is evident in the works of Pritzker Architecture Prize-winning architect Paulo Mendes da Rocha;

II - Brutalism is a literary movement formed in 2006 by three writers from the north of England (Tony O'Neill, Adelle Stripe and Ben Myers), and may have been the first literary movement to be launched via the social networking site Myspace where it announced itself with the following manifesto:

"Brutalism calls for writing that touches upon levels of raw honesty that is lacking from most mainstream fiction. We cannot simply sit around waiting to be discovered — we would rather do it ourselves. Total control, total creativity. The Brutalists see ourselves as a band who have put down their instruments and picked up their pens and scalpels instead. The only maxim we adhere to is an old punk belief, which we have

bastardized for our own means:
Here's a laptop. Here's a spell-check.
Now write a book";
III - "I invite everyone to visit Miss
Havillar's blog,

havillar.blogspot.com.br

- written in English and Portuguese -,
which directly inspired me
to conceive my prologue.
Our thanks to her." (P.S.P. note)

When
Blue
Turns
Gould

- Dedicated
To
Glenn
Gould -

[duration 01:07:22] all rights
reserved

+

"(Prepared) Piano - and after-effects
-, the same for Harpsichord and a
String Quartet. The whole Melgacian
multitude of timbristic epiphanies to
highlight his ´rites of passage
between notes´.

i) Bach Variations = A deeply
religious atmosphere (which in itself
justifies brilliantly the title), makes
me imagine being inside a Glass
Cathedral or Ice Basilica (because of

transparency, crystallinity, clarity,
clairvoyance);

ii) A Merry Metamorphosis = 1- Zeus was the sky and thunder god in ancient Greek religion, who ruled as king of the gods of Mount Olympus. His name is cognate with the first element of his Roman equivalent Jupiter; 2- In Norse mythology, Thor (from Old Norse Þórr) is a hammer-wielding god associated with thunder, lightning, storms, oak trees, strength, the protection of mankind, and also hallowing, healing and fertility; 3- Zeus, Jupiter, Thor ... - how many and which other personifications we could find to describe the performance perpetrated by Melgaço here? Plus: when plainly happens - in the second movement of the music - the

‘Metamorphosis’, we realize that
after storm comes the calm and it’s
fabulous the effect when shakes and
then pacifies our perceptions
(always expanded by O.M.);

iii) So You Want to Write A Letter
[from Stalingrad]? = This hieratic
creation invites us to penetrate into
a sound tunnel, like a perspective of
initiation and transcendence - ie a
proof of perfect harmony with the
great art of Bach and Gould but,
printing his authenticity, Melgaço
consecrates a monumental
contemplative/oniric/ethereal path;

iv) One [Bachian] for Nicky = A
mastery of condensation; audible
poeticity that brings more glow to a
lightsome passage of Glenn
biography;

v) When Blue Turns Gould = A splendid challenging ultimate Encomium! Worth its weight (and almost unbearable lightness of Being) in Gold." (Pablo S. Paz; Argentinean musicologist)

"´I believe that the justification of art is the internal combustion it ignites in the hearts of men and not its shallow, externalized, public manifestations. The purpose of art is not the release of a momentary ejection of adrenalin but is, rather, the gradual, lifelong construction of a state of wonder and serenity.´ (G.G.)

In front of this magnificent ´Pièce de résistance´ of the Brazilian composer and multi-instrumentalist Otacílio Melgaço, can assure you that I also believe more and more in it."

(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - Glenn Herbert Gould (1932 – 1982)
was a Canadian pianist who became
one of the best-known and most
celebrated classical pianists of the
20th century. He was particularly
renowned as an interpreter of the
keyboard music of Johann Sebastian
Bach. His playing was distinguished
by remarkable technical proficiency
and capacity to articulate the
polyphonic texture of Bach's music.

After his adolescence, Gould rejected
most of the standard Romantic piano
literature including Liszt, Schumann,
and Chopin. Although his recordings
were dominated by Bach, Gould's

repertoire was diverse, including works by Beethoven, Mozart, Haydn, Brahms, pre-Baroque composers such as Jan Pieterszoon Sweelinck, Orlando Gibbons and William Byrd, and such 20th-century composers as Paul Hindemith, Arnold Schoenberg and Richard Strauss. Gould was well known for various eccentricities, from his unorthodox musical interpretations and mannerisms at the keyboard to aspects of his lifestyle and personal behaviour. He stopped giving concerts at the age of 31 to concentrate on studio recording and other projects. Gould was the first pianist to record any of Liszt's piano transcriptions of Beethoven's symphonies (beginning with the Fifth Symphony, in 1967).

Gould was also known as a writer,

composer, conductor, and
broadcaster. He was a prolific
contributor to musical journals, in
which he discussed music theory and
outlined his musical philosophy. His
career as a composer was less
distinguished. His output was minimal
and many projects were left
unfinished. There is evidence that,
had he lived beyond 50, he intended
to abandon the piano and devote the
remainder of his career to
conducting and other projects. As a
broadcaster, Gould was prolific. His
output ranged from television and
radio broadcasts of studio
performances to musique concrète
radio documentaries about life in the
Canadian wilderness;

II - Nicky was the beloved dog of G.G.
when young;

III - Curio: "Mahavishnu" is an album
by the Mahavishnu Orchestra,
released in 1984 by Warner Bros.
Records. "When Blue Turns Gold",
title of the final track.

OMFUG!

Other
Music
For
Uplifting
Gormandizers

- A
Tribute
To
David Bowie -

[duration 01:02:18] all rights
reserved

+

"Through the previous release we received from Mr. Melgaço, this ebullient discographic album was scheduled to be a tribute to David Bowie long before his death. Unfortunately, a homage turned into a requiem.

Not the first time a contemporary musician flirts with the work of the recently deceased British artist. It would be enough to cite 'Heroes' & 'Low' Symphonies by Philip Glass. The difference is that for Mr. Melgaço there's no comfort zones. He approaches the universe of his honoree deeply and takes risks and

goes beyond. One thing is certain:
O.M. can do what he want: will always
be a stimulating, iconoclastic,
ingenious, uncanny, daedal and
challenging result.

OMFUG! may be interpreted as a
reverberant Bowiean
phonobiography according to
Melgaço. One way or another, all or
several facets of the man behind
Aladdin Sane are present. (Plural
vertebrae of) rock, pop, electronic,
avant jazz, black music, classical,
ballad, acoustic, cabaret-ish etc. By
the way, I suggest you exercise a
potentially Sherlockian mind because
we're facing a puzzling sonic
conception. Among so many, four
fascinating examples that, with one
exception, in order to maintain the
surprise - I'll not situate: 1- Even D.B.

actor was approached. In a specific composition there's the noise of a movie projector - being turned on and then off; 2- At a given moment, I heard a morse code. Would be interesting if it were decoded - taking into account that (and I can assure you) the message is also closely connected to the context; 3- Highlighting the

Encomium,

incidentally - at the bottom - emerges, in a certain pervasive transition, the "Ave Maria" (Bach-Gounod); 4- In the final show which Bowie performed in his Ziggy Stardust persona, the introduction was Beethoven's Ninth Symphony arranged and performed by Wendy Carlos. What is the mention Otacílio

does in the first compasses of this
recording?

Added to this, another aspect
that's key: the architectural audio
mixing is great because each Aktion
has its own 'p-e-r-s-o-n-a-lity':
a peculiar perception and proportion
of spatiality between instruments,
unexpected colors, inalienable
textures. After all, how many
dimensions exist in these Melgacian
Pieces? I recognize myself ecstatic
to answer: Countless! Plus: The
tracks chaining. Listen all

OMFUG! and feel like the

creator of this masterpiece
accurately & entrancingly
consecrated the sequencing. An
effervescent nowadays (and
simultaneously timeless) Saga! Or, as

in the words of one who dressed himself like Halloween Jack: 'The truth is, of course, that there is no journey. We are arriving and departing all at the same time'. We also found direct references (purposeful certainly) such as beats that remind us songs like 'Five Years' or 'Modern Love' likewise there are bold extrapolations as the use of a brass that David practiced and he much admired (the saxophone), however here: a punctual ejaculation that embraces the free jazz. For granted - just listen to the entire Melgacian discography to have proof that musically O.M. is as metamorphic as the articulator of The Thin White Duke (in fact, being quite earnest and empirical, Otacílio is explicitly more sonorous polyfaceted and ...), therefore

we're witnesses of a unique equilibrium betwixt what is an interpenetrated elegy and what is indelibly idiosyncratic. Tributes are often disappointing because at least two issues. First, by being too much obvious or subservient or respectful (either - on the contrary - poorly, ramshackle and suspiciously 'anarchic'). Second, the perpetrators tend to be - in concept or ability or creativity - light years behind the magnitude of what they are focusing on. Definitely not what happens here. Since all the points in common between David Bowie and Otacílio Melgaço underscore the value of expansions that the Brazilian composer and multi-instrumentalist employed on the recording.

Listen to the post stratospheric

minimalism of the 'Aktion VI',
reflecting the Brian Eno's influence
over David - what was a catapult for
his absorption of Kraftwerk and then
exile & rebirth in a trilogical Berlin;
Listen to the aggressive pace of
'Aktion V': may refer to the
adventure that was the Tin Machine.
Not even the testosterone of punk or
hard rock escaped to earn
predicates that levitate;
Listen to the traces of perhaps Maria
Schneider in 'Aktion VII'; O.M. raises
the ultra modern jazz (fragment of
the last North of D.B.) above
science fiction levels!;
Listen to the extreme subtlety (is it
an audible wormhole or Einstein-
Rosen Bridge?) of acoustic strings in
'Aktion III', under the spell of
a little china girl;
Listen to the metaphysical,

‘extraterrestrial’ varnish that
Otacílio implements in ‘Aktion XI’,
paradoxically and surprisingly
depicting the extent of black music in
Bowie's soul phase.
And so on ...

No doubt O.M. proposes a
multidimensional Odyssey to each of
us. Bowie here - inevitable to make a
parallel with his death - is already
orbiting around the Earth. More than
that (if we observe with detail the
‘aura’ that covers the
compositions): probably, and I
become perpetual the metaphor, he
has shipped to other sidereal niches.
Yes, we’re all invited to embody
Major Tom. Considering that, from
Melgaço's auspices, we’ll configure
‘our’ Major, one
untransferable/particular Tom (t O.

M.). From one character to another,
note, I repeat: a spatial atmosphere
prevails over the whole disc. So you
and I are invaginated into the
universe of the aforementioned
Stardust too. Loving the loveable
alien, the rise and fall and now
reascension! Verify: a lot of musics
have ridges and valleys well
delineated. It's a stylistic feature
and further: the Melgacian polysemy
in vogue again. Rise and fall and now
the re-reascension!

[A heartfelt recommendation: hear
the eleven pearls at a volume
considerably above that you have the
habit. I can assure you, this is part of
a conjunctural lifting sense. Uplifting
sense.]

In my opinion, this 'cosmic
scenario' is deployed, is unfolding
from station to station (intergalactic

- still a figure of speech -). From track to track, it becomes highest in the last; the feeling is that we're really taking off, reaching the stellar apex and there's no return. 'Taking it all the right way, never no turning back.' Apropos, the opening (Aktion I) and such coda (XI) are recorded live. Are the audience voices - in the culminating seconds of stupendous OMFUG! - suggesting - as if they were spiders to weave a supersonic, hypersonic, ultrasonic web - 'Is there **life on Mars?**' If it was possible, would be a pertinent question to be asked now to own Bowie, do you agree? Are not the personages but David Robert Jones himself (as he would like, being a Übermensch) that reaches its most outlying elevation, who knows?

In the end, seem to be what Melgaço
brightly insinuates to me and you.
No, there's another innuendo (or
task) that I need to mention.
Melgaço also brilliantly insinuates to
me and you that ...
We can and must be heroes, just for
ever and ever.
What d'you say?

P o s t S c r i p t u m

Today, January 14, 2016

If I shifted the spotlight to the topic
'ascension', I can make an analogy
with rebirth, resurrection and even
transubstantiation. It's no
coincidence that O.M. is doing it all
the time in his OMFUG! I just call your
attention, Net Citizen, to a some
spectra of this vibrant kaleidoscope.

Ascension, resurrection, rebirth ...
and so we´re faced with Lazarus.

Lazarus of Bethany, also known as Saint Lazarus or Lazarus of the Four Days, is the subject of a prominent miracle attributed to Jesus in the Gospel of John, in which Jesus restores him to life four days after his death. The Eastern Orthodox and Roman Catholic traditions offer varying accounts of the later events of his life. In the context of the seven signs in the Gospel of John, the Raising of Lazarus is the climactic narrative: exemplifying the power of Jesus ´ over the last and most irresistible enemy of humanity—death. For this reason it is given a prominent place in the gospel.´ The name ´Lazarus´ is frequently used in science and popular culture in

reference to apparent restoration to life; for example, the scientific term 'Lazarus taxon' denotes organisms that reappear in the fossil record after a period of apparent extinction. There are also numerous literary uses of the term.

Today, for me, the name of David
Bowie will be Lazarus.
And exactly four days after
his death,
Otacílio Melgaço - artistically,
musically - restores him to life.
A life no longer on earth but in the
air, the sky, firmament, welkin, azure,
sphere, empyrean, heaven.
And from his mouth we hear
the following words:

'Look up here, I'm in heaven
I've got scars that can't be seen

I've got drama, can't be stolen
Everybody knows me now
I've got nothing left to lose
I'm so high it makes my brain whirl
This way or no way
You know, I'll be free
Oh I'll be free
Oh I'll be free
Look up here, I'm in heaven
Now ain't that just like me
I'm in heaven, I'm free
Now, I'm free
All we are.'

We're (in) DMFUG!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

"Many claim that Bowie was a
chameleon. Others do not agree
because he also created trends -
beyond mimicry. The protean man

once said: I´m a collector. David
absorbed hungrily all that was
interesting to him, as a fluid kind of
cannibalism. An insatiable
gormandizer! But at the same time
served as nutritious succulent
ubiquitous flesh for musicians,
actors, fashion designers, ... , as well
as centripetal source for artistic,
aesthetic, sexual, behavioral ...
proclivities.

OMFUG!, eleven rare Bowieian
collectors Pieces. In the creation of
Melgaço, of course. Under his
signature, his distinctive timbre. In
other words, Other Music For
Uplifting Gormandizers!

Still ´overlooking´ the name of the
admirable, marvelous work;
I read in the Urban Dictionary:

DMFUG: The SUB heading under
CBGB's sign in NYC.

As an acronym it has become
symbolic of American Punk.

That's more of what we do, It means

O-THER
M-USIC
F-OR
U-PLIFTING
G-ORMANDIZERS.

And what is a gormandizer? It's a
voracious eater of, in this case,
MUSIC.

CBGB was a New York City music club
opened in 1973 by Hilly Kristal in
Manhattan's East Village. The club
was previously a biker bar and

before that was a dive bar. The letters CBGB were for country, bluegrass, and blues, Kristal's original vision, yet CBGB soon became a famed venue of punk rock and new wave bands like the Ramones, Television, Patti Smith Group, Blondie, and Talking Heads. [David Bowie never played CBGBs but sometimes was a punctual goer.]

It's worth remembering that 'DM' are the initial letters of the name and surname of the artist 'Otacílio Melgaço'. 'DMFUG!' may be a clever paronomasia. 'FUG' means 'a warm, stuffy, or smoky atmosphere in a room' (or in a flying tin can? Far above the world?). Also signifies 'dust'. What makes me think of Stardust. Dust to dust, ashes to ashes. 'FUG', on the other hand, suggests

‘FUGUE’, ‘a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts’.

Justifying inexorably
an exclamation point,
OMFUG!: eleven rare Melgacian
collectors Pieces.
Under his timbre,

his distinctive **signature.**
Of course, above all - under Bowiean
inspiration too.

In other words (and through
a sincere, innovative, frabjous,
stunning, eclectic, versatile, upward,
surpassing, life-giving, heart
touching, breathtaking tribute),
ladies and gentlemen:

O-TACÍLIO

M-ELGAÇO

F-OR

U-PLIFTING

G-ORMANDIZERS!" (Pablo S. Paz;
Argentinean musicologist)

&

I - In accordance with Melgaço, his choice of term 'Aktion' refers to Joseph Beuys. Otacílio transposes the concept for its opuses and performances;

II - Bowie's songs and stagecraft brought a new dimension to popular music in the early 1970s, strongly

influencing both its immediate forms and its subsequent development. A pioneer of glam rock, Bowie, according to music historians Schinder and Schwartz, has joint responsibility with Marc Bolan for creating the genre. At the same time, he inspired the innovators of the punk rock music movement. While punk musicians trashed the conventions of pop stardom, Bowie moved on again—into a more abstract style of music making that in turn became a transforming influence. Biographer David Buckley writes, "At a time when punk rock was noisily reclaiming the three-minute pop song in a show of public defiance, Bowie almost completely abandoned traditional rock instrumentation." Bowie's record company sought to convey his unique

status in popular music with the slogan, "There is old wave, there is new wave, and there is Bowie." Musicologist James Perone credits him with having "brought sophistication to rock music", and critical reviews frequently acknowledge the intellectual depth of his work and influence.

Buckley writes that, in an early 1970s pop world that was "Bloated, self-important, leather-clad, self-satisfied, ... Bowie challenged the very core belief of the rock music of its day." As described by John Peel, "The one distinguishing feature about early-70s progressive rock was that it didn't progress. Before Bowie came along, people didn't want too much change." Buckley says that Bowie "subverted the whole notion of

what it was to be a rock star", with
the result that

"After Bowie there has been no other
pop icon of his stature, because the
pop world that produces these rock
gods doesn't exist any more. ... The
fierce partisanship of the cult of
Bowie was also unique—its influence
lasted longer and has been more
creative than perhaps almost any
other force within pop fandom."

Buckley concludes that "Bowie is
both **star and icon**. The
vast body of work he has produced ...
has created perhaps the biggest cult
in popular culture. ... His influence
has been unique in popular culture—
he has permeated and altered more
lives than any comparable figure."

Through continual reinvention, his influence broadened and extended.

Biographer Thomas Forget adds, "Because he has succeeded in so many different styles of music, it is almost impossible to find a popular artist today that has not been influenced by David Bowie." In 2000, Bowie was named by NME as the "most influential artist of all time".

Numerous figures from the music industry whose careers Bowie had influenced paid tribute to him following his death; panegyrics on Twitter also came from outside the entertainment industry and pop culture, such as those from the Vatican, namely Cardinal Gianfranco Ravasi, who quoted "Space Oddity", and the German Foreign Office, which thanked Bowie for his part in the Fall

of the Berlin Wall and referenced
"Heroes".

Coup
De... Maître

-Tombeau
Pour
Pierre
Boulez-

[duration 49:13] all rights reserved

+

"´ It is not enough to deface the Mona Lisa because that does not kill the Mona Lisa. All art of the past must be destroyed.´

´ More and more I find that in order to create effectively one has to consider delirium and, yes, organize it.´

´ Creation exists only in the unforeseen made necessary.´

´ Music is a **labyrinth** with no beginning and no end, full of new paths to discover, where mystery remains eternal.´

Impactful quotes uttered by the
honored.

It makes me wonder. Boulez's music will be - one day - considered an art of the past? [He has described Duchamp as 'a pompous bore', Cage as 'a performing monkey', and Stockhausen, 'a hippie'.] But what about Pierre himself? A kind of musical Stalinist, as Schaeffer said? Will he be - one day - the Gioconda (La Joconde) to be destroyed? [Or just as Boulez was a destroyer, Pierre had already been destroyed long ago?] Can the spell turn against the magician? We do not have those answers as well as Boulez, in effect, did not have.

But what's really at stake now is another matter. Where the mystery

remains in fact eternal? How the
(new) paths of discovery always will
keep open? Can you avoid getting lost
in the bowels of a labyrinth (and
what's inexorable: with no beginning
and no end) and knowing that you're
a musician and such maze is the ...
Music?

But there are some clues left by the
'enfant terrible' gone: first delirium,
then the organizing. [Organization as
duct to a rave
that's fertile creation source or part
of the own creation simultaneously.]
First the unforeseen, then the
necessity. [The need for unexpected
itself as a fountain of creation.]

Those were the coordinates Mr.
Melgaço absorbed in order to give
birth to 'Le Cygne'. [Otacílio used to

call Boulez: 'The Swan'. Partly
fluxuous admiration sign, partly
fecund and constructive provocation
(?)] This sound Piece - 'Le Cygne' -
already existed and was dedicated to
Pierre. Created and recorded with
quite antecedence. But with the
demise of the
composer/conductor/writer/pianist
born in Montbrison, Loire: was
embalmed (and now launched) in the
texture of a Tombeau. [A Tombeau is
a musical composition (earlier, in the
early 16th century, a poem)
commemorating the death of a
notable individual. The term derives
from the French word for 'tomb' or
'tombstone'.]

Of course - sometimes more direct,
sometimes less - some Melgacian
mentions of serialism, mobile form,

controlled chance, pitch
multiplication, randomness,
improvisation, abstractionism,
cosmopolitanism, ... , and - why not ?
- 'explosante-fixe'. Sure, a way to
abandon the past.

'I must abandon the past.' — Boulez,
Newsweek Magazine

'With Pierre music has to do with
ideas. His is a very literary point of
view. He even speaks of parentheses.
All of it has nothing to do with sound.
Pierre has the mind of an expert.
With that kind of mind you can only
deal with the past. You can't be an
expert in the unknown. His work is
understandable only in relation to the
past.' — Cage, quoted in 'To Boulez

and Beyond'

Yes - controversy aside, deserved
elegy - he was, undeniably, one of the
most prominent personalities of
experimental music in the second
half of the twentieth century. So we
can denominate this intriguing
(daedal; emanating metaphysical
funereal paradoxical senses of no
beginning and no end; full of paths -
paths to be anew & afresh
discovered -; mysterious; and, dare I
say, eternal) discographic album:
´From Boulez to Beyond´. Oui,
Mesdames et Messieurs: un ´Coup
De...Maître!´" (Pablo S. Paz;
Argentinean musicologist)

"Le Cygne (The Swan).

The English word 'swan', akin to the
German ´schwan´, Dutch ´zwaan´
and Swedish ´svan´, is derived from

Indo-European root 'swen' (to sound, to sing). Swans feature strongly in mythology. Other references include the belief that upon death the otherwise-silent mute swan would sing beautifully—hence the phrase 'swan song'; the mute swan is also one of the sacred birds of Apollo, whose associations stem both from the nature of the bird as a symbol of light as well as the notion of a 'swan song'. The god is often depicted riding a chariot pulled by or composed of swans in his ascension from Delos.

In perception and sensitivity of the composer and multi-instrumentalist Melgaço, *The Swan (Le Cygne)* is revealed one of the more appropriate icons to symbolize a Tombeau. And this conception rises

to heights the tribute paid to Mr.
Boulez, who died recently.

Plus - Otacílio, in literary terms,
makes use of three references here:
Stéphane Mallarmé, Charles-Pierre
Baudelaire and René-François Sully
Prudhomme. By the way, through
these names (especially the first
two), the universes of both
musicians, at least here and now, are
even more intertwined.
Fascinatingly.

We are facing a complex work but
compact. Innovative but that fulfills a
ceremonial mission. 'The aim of
music is not to express feelings but
to express music', once said Pierre.
'Coup De...Maître': O.M. learned to
respect and, iconoclastic, evolve
(deconstructing and reinventing -

starting from scratch) such
appointment!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - In Latin American literature, the
Nicaraguan poet Rubén Darío (1867–
1916) consecrated the swan as a
symbol of artistic inspiration by
drawing attention to the constancy of
swan imagery in Western culture,
beginning with the rape of Leda and
ending with Wagner's Lohengrin;

II - "Swan:

I- (...) It's native to parts of Europe
and has been artificially introduced
to North America as somewhat of a
'decorative bird.' If geese mess
with it, it will chase them away. If you

mess with it, it will chase you away;

2- Slang term for a female who was once unattractive but somehow became very attractive - referencing the 'Ugly Duckling' story -."
(Urban Dictionary);

III - Pierre Boulez (1925 – 2016) was a French composer, conductor, writer and pianist. He was also the founder and director of the Paris-based Institut de Recherche et Coordination Acoustique/Musique (IRCAM).

In his early career, Boulez played a key role in the development of integral serialism, controlled chance and electronic music. This, coupled with his highly polemical views on the evolution of music, gained him the

reputation as an enfant terrible.

As a conductor, Boulez was known mainly for his performances of Béla Bartók, Alban Berg, Anton Bruckner, Claude Debussy, Gustav Mahler, Maurice Ravel, Arnold Schoenberg, Igor Stravinsky, Edgard Varèse, Richard Wagner and Anton Webern, as well as conducting the work of his contemporaries such as Elliott Carter and György Ligeti. He received a total of 26 Grammy Awards during his career;

IV - About a possible quibble on the title of the Melgacian work.

Boulez's strongest achievement in serialism is *Le marteau sans maître* (The Hammer without a Master) for ensemble and voice, from 1953 to

1957, a "keystone of 20th-century music". Le marteau was a surprising and revolutionary synthesis of many different streams in modern music, as well as seeming to encompass the sound worlds of modern jazz, the Balinese Gamelan, as well as traditional African and Japanese musics;

V - Pli selon pli (Fold by Fold) is a piece of classical music by Boulez. It carries the subtitle Portrait de Mallarmé (Portrait of Mallarmé). The composition is in five movements, the first and last using a line from a Mallarmé poem, the three middle movements using the entire text of a Mallarmé sonnet. The movements and their associated poems are:

1- "Don" – "Don du poème"

2- "Improvisation I on Mallarmé" –
"Le vierge, le vivace et
le bel aujourd'hui"

3- "Improvisation II on Mallarmé" –
"Une dentelle s'abolit"

4- "Improvisation III on Mallarmé" –
"A la nue accablante tu"

5- "Tombeau" – the poem of
the same name

The date of writing this sonnet - one
of the most famous poems of its
author - published in 1885, is not
known.

Most commentators see in The Swan
(Le Cygne) a image of the poet
struggling against "winter" of
infertility.

"Improvisation

I" contains the full text of this poem:

"Le vierge, le vivace
et le bel aujourd'hui
Va-t-il nous déchirer avec
un coup d'aile ivre
Ce lac dur oublié que hante
sous le givre

Le transparent glacier des vols
qui n'ont pas fui !
Un cygne d'autrefois se souvient
que c'est lui
Magnifique mais qui sans
espoir se délivre
Pour n'avoir pas chanté
la région où vivre
Quand du stérile hiver
a resplendi l'ennui.
Tout son col secouera cette
blanche agonie
Par l'espace infligée à l'oiseau

qui le nie,
Mais non l'horreur du sol où le
plumage est pris.
Fantôme qu'à ce lieu son
pur éclat assigne,
Il s'immobilise au songe
froid de mépris
Que vêt parmi l'exil inutile
le Cygne."

Hy - Brazil

[duration 50:06] all rights reserved

+

"A short introductory alert: For those
who think I'm being too didactic ...,
please, skip the next three
paragraphs.

{1- An elucidation for all around the
world who do not know - Brazil
(officially the Federative Republic of
Brazil) is the largest country in both
South America and the Latin
American region. It is the world's
fifth-largest country, both by
geographical area and by population.
It is the largest Portuguese-speaking
country in the world, and the only
one in the Americas. Apropos, in
motherland language: **Brasil.**

2- One of the collateral effects of the Melgacian work is to break stereotypes. We know how much people are biasedly linked to labels. So, clichés. All countries and their cultures are subjected to the scrutiny of others and so are forcibly molded in shapes of a viewpoint that offers 'domain' to those who observe them. In fact, the futile attempt to slight transference and the poor conditioning of suspects paradigms. Often we fear what we do not know. It's a truism. Those who do not realize how much fall into the trap of stereotyping, are certainly alienated or they see only a few inches away from themselves. But if you're reading this review, is not one of them. This is no place for them. Unless you are seeking to expand yourself (references, perceptions,

borders). Being here may mean either be in this quest or already reaping mature fruits. Both situations point to the deconstruction of preconceptions. Starting with the cross-cultural (and artistic). Brazil, for example, is seen as the land of samba, soccer, caipirinha. Sex tourism? Or, as usually stupid movies, a refuge to whom fraud the law (of the irreproachable countries of origin) and need to escape. Sure, in a nation so interbred, who is content with prefabricated, received ideas believe that's easy to mingle with the population. The final take is on the beach in Rio de Janeiro, probably. Between naked women, pickpockets, monkeys and snakes (who knows also ground sloths and smilodons?) and so the living wheel that turns around

the farcical commonplace wins
another movement. The vicious cycle
perpetuates itself.

3- Choosing inventive areas at
random (noticeably countless) -
there are Brazilian great figures in
music, literature, cinema, drama,
painting, architecture, design,
intellectuality, science, etc (several
alive, others already are part of the
history) that will only be accessed
when the look and the magnifying
glass that come from abroad are
free of prejudices and
ethnocentrism. Are their legacies as
important as the bequest of relevant
names of universal 'pantheon'.
Suffice to cite - restricting myself to
some deceased - Heitor Villa-Lobos,
Machado de Assis, Mário Peixoto,
Nelson Rodrigues, Iberê Camargo,

Oscar Niemeyer, Sérgio Rodrigues,
Milton Santos, César Lattes; if serve
as mere introduction.}

Otacílio Melgaço is Brazilian too. And
his music magnanimously
contributes to mutual discovery and
debunking when it comes to his roots
and the global webs. His satellites
and the planetary parabolics. As we
are orbiting around this theme, the
preamble done seemed to me
appropriate and fruitful.

Picking up the thread, beyond the
cartography, there's a mystery
surrounding the name 'Brazil'.

Something that few are aware,
legendarily 'Brasil' - also known as
'Hy-Brazil' or several other
variants - is a phantom island said to

lie in the Atlantic Ocean west of Ireland. Irish myths described it as cloaked in mist except for one day every seven years, when it became visible but still could not be reached.

Even it's a useful metaphor to think about the Brazil of today, toward such ghost isle O.M. points his potent spotlight. With colossal accent of electronic elements. I think it's a complex work purposely because a rite of passage. And, as can now be understood, there are those who survive and those who not. However, each of them ends up tasted by the Sphinx. The letting yourself be devoured is an expression of permission to proceed. Bilaterally. Multilaterally. In 'Hy-Brazil', nothing escapes from an expansionary stance of anthropophagy. In

spectacular apotheosis. Endogenous
& exogenous.

‘No man is an island entire of itself;
every man is a piece of the continent,
a part of the main ...’ Or in ‘olde
English’ version: ‘No man is an Iland,
intire of it selfe; every man is a
peece of the Continent, a part of the
maine ...’, wrote John Donne. And
when not a man but an entire country
is an islet? And spectral? In a way,
it’s one of the conundrums that
Otacílio proposes. However, I take
one step forward: undoubtedly,
through his distinctive music
Melgaço offers us all the answers.
From energetic critical citizenship
(manifesting regarding the political,
economic, social, ethical, moral,
cultural ... caos - or if you prefer,
damagement - which appears to

reduce a country of continental proportions to a lost island) until the most fantastic surreality (making us go on a sonic expedition in search of an intriguing misty Piece of Land embraced by the Irish green of an inscrutable sea. **Emerald** or, if we look at the mappable cover and the expansion of the whole context, would be more to the ruby, claret, wine-coloured, the color of blood).

Finding resonance throughout the insulated 'mystique' involved, instead of years: every seven days (or hours?), one hearing seems exuberantly providential. Because we'll experience exciting metamorphoses from a vertiginous polyrhythmic grid to a metaphysical centripetal aridity of creative electronic landscapes. And vice

versa. Inexorably is an innermost interpretation of Brazil's bold features that few people around the planet have had the pleasure or the challenge of knowing and metabolize.

Perhaps - primarily through consumer and alienating use of a phrenetic technology - before a global village which tends to be homogenized and pasteurized (or, on the other hand, sectarian and intolerant), some of us must even becoming i-s-l-a-n-d-e-r-s.

Still focusing on the technology: we know that's uncontrollable, irreversible; that can not be seen more as something external to man (ie humanity); that therefore we're in the making of a new 'humanism'. But for the less optimistic, perhaps 'humanism' is

not the right word. My notes above
may seem to emphasize less
auspicious aspects of this ‘spirit of
historical time’. But my concern is:
do not allow myself to be invaded by
this **spirit** without a critical
position because we’re the
constituent elements of it all; like it
or not. More than elements, Subjects.
Must we assert ourselves: always be
the Subjects. Here again comes Mr.
Melgaço. Some of us must even
becoming l-s-l-a-n-d-e-r-s. Some of
us must even becoming
S-u-b-j-e-c-t-s. One of the analogies
I do.

Maybe that way, still breathing the
constructive fragrances of
mythology, we will conquer
(reinvent?) a ‘lost paradise’ - yet
day-to-day insistently lost. I’m not

alluding to a retrograde, reactionary, paternalistic or proselytist 'Eden'. I bring to light a territoriality for absorption, learning, awakening. As a kind of Greek Agora isle-shaped. Niche for new allies (to join forces; to exert dialectics; to know that the genesis of legitimate and legitimizing prospects begins microcosmically on behalf of the sum of these microcosms). Niche so that the destinations are determined by our own hands. At least every small act - every little day of our lives. Acting locally, with a view to a more autarkic global change. In Melgacian 'Hy-Brazil' there's nothing conducive to puppets and puppeteers. Yes, over again: a rite of passage; not always easy but necessary if we want to push boundaries. That's my reading

of this audible record. It seems to me
that Mr. Melgaço announces the
longitudes and latitudes. The
rapturous difference is that we can
not guide ourselves by the vaulted
sky or maps but by ... Sound! Bíodh
turas maith agat!" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

"Anthropophagite Manifesto
by Oswald De Andrade
May 1928

‘ Only anthropophagy unites us.
Socially. Economically.
Philosophically.

The world's only law. The masked
expression of all individualisms, of all
collectivisms. Of all religions. Of all
peace treaties.

Tupy, or not tupy that is the question.
(I)

Against all catechisms. And against
the mother of the Gracchi.

The only things that interest me are
those that are not mine. Law of man.
Law of the anthropophagite.

We are tired of all the suspicious
catholic husbands put in drama.
Freud put an end to the woman
enigma and to other frights
of printed psychology.

What hindered truth was clothing, the
impermeable element between the
interior world and the exterior world.

The reaction against the
dressed man. American movies will
inform.

Sons of the sun, mother of the living.
Found and loved ferociously, with all
the hypocrisy of nostalgia, by the
immigrants, by the slaves and by the
touristes. In the country of
the big snake.

It was because we never had
grammars, nor collections of old
plants. And we never knew what was
urban, suburban, boundary and
continental. Lazy men on the world
map of Brazil. A participating
consciousness, a religious rhythm.

Against all importers of canned
consciousness. The palpable
existence of life. And the pre-logical
mentality for Mr. Levi Bruhl to study.

We want the Carahiba revolution.
Bigger than the French Revolution.

The unification of all efficacious
rebellions in the direction of man.
Without us Europe would not even
have its poor declaration of the
rights of man. The golden age
proclaimed by America. The golden
age. And all the girls. (2)

Descent. The contact with Carahiban
Brazil. Oú Villegaignon print terre.
Montaigne. The natural man.
Rousseau. From the French
Revolution to Romanticism, to the
Bolshevik Revolution, to the
surrealist Revolution and
Keyserling's technicized barbarian.
We walk.

We were never catechized. We live
through a somnambular law. We
made Christ be born in Bahia. Or in
Belém do Pará. But we never

admitted the birth of logic among us.
Against Father Vieira. Author of our
first loan, to gain his commission.
The illiterate king had told him: put
this in paper but don't be too wordy.
The loan was made. Brazilian sugar
was recorded. Vieira left the money
in Portugal and brought
us wordiness.

The spirit refuses to conceive the
spirit without body.
Anthropomorphism. The need for an
anthropophagical vaccine. For the
equilibrium against the religions of
the meridian. And foreign
inquisitions.

We can only attend to
the oracular world.

We had justice codification of

vengeance. And science codification
of Magic. Anthropophagy.
The permanent transformation of
Taboo into totem.

Against the reversible world and
objectivized ideas. Cadaverized.
The stop of thought which is dynamic.
The individual victim of the system.
The source of classical injustices. Of
the romantic injustices. And the
forgetting of interior conquests.

Routes. Routes. Routes. Routes.
Routes. Routes. Routes.

The Carahiban instinct.

Life and death of hypotheses. From
the equation I part of the Kosmos to
the axiom Kosmos part of I.
Subsistence. Knowledge.

Anthropophagy.

Against plant elites. In
communication with the soil.

We were never catechized. What we
really did was Carnival. The Indian
dressed as a Senator of the Empire.
Pretending to be Pitt. Or featuring in
Alencar's operas full of good
Portuguese feelings.

We already had communism.
We already had the surrealist
language. The golden age.
Catiti Catiti
Imara Notiá
Notiá Imara
Ipejú.

Magic and life. We had the relation
and the distribution of physical

goods, of moral goods, and the goods
of dignity. And we knew how to
transpose mystery and death with
the aid of some grammatical forms. I
asked a man what Law was. He
replied it was the guarantee of the
exercise of possibility. That man was
called Galli Matias. I ate him.

Determinism is only absent where
there is mystery. But what do we
have to do with this?

Against the stories of man, which
begin at Cape Finisterra. The undated
world. Unsigned. Without Napoleon.
Without Caesar.

The fixation of progress through
catalogues and television sets. Only
machinery. And the blood
transfusors.

Against the antagonical sublimations.
Brought in caravels.

Against the truth of missionary
peoples, defined by the sagacity of an
anthropophagite, the Viscount of
Cairu:-It is the often repeated lie.

But they who came were not
crusaders. They were fugitives from
a civilization that we are eating,
because we are strong and vengeful
as a Jabuti.

If God is the consciousness of the
Uncreated Universe, Guaraci is the
mother of the living. Jaci is the
mother of plants.

We did not have speculation. But we
had the power of guessing. We had
Politics which is the science of

distribution. And a planetary-social
system.

The migrations. The escape from
tedious states. Against urban
sclerosis. Against Conservatories,
and tedious speculation.

From William James to Voronoff. The
transfiguration of Taboo in totem.
Anthropophagy.

The pater families and the creation
of the Moral of the Stork: Real
ignorance of things + lack of
imagination + sentiment of authority
before the pro-curious (sic).

It is necessary to depart from a
profound atheism to arrive at the
idea of God. But the Carahiba did not
need. Because he had Guaraci.

The created objective reacts as the
Fallen Angels. After Moses wanders.
What have we got to do with this?

Before the Portuguese discovered
Brazil, Brazil had discovered
happiness.

Against the Indian with the torch. The
Indian son of Mary, godson of
Catherine de Médici and son-in-law
of Don Antônio de Mariz.

Happiness is the proof
of the pudding.

In the matriarchy of Pindorama.

Against the Memory source of
custom. Personal experience
renewed.

We are concretists. Ideas take hold,
react, burn people in public squares.

Let us suppress ideas and other
paralyses. Through the routes. To
believe in signs, to believe in the
instruments and the stars.

Against Goethe, the mother of the
Gracchi, and the Court of
Don João VI.

Happiness is the proof
of the pudding.

The struggle between what one would
call the Uncreated and the Creature
illustrated by the permanent
contradiction between man and his
Taboo. The quotidian love and the
capitalist *modus vivendi*.
Anthropophagy. Absorption of the

sacred enemy. To transform him into
totem. The human adventure. The
mundane finality. However, only the
pure elites managed to realize carnal
anthropophagy, which brings the
highest sense of life, and avoids all
the evils identified by Freud,
catechist evils. What happens is not a
sublimation of the sexual instinct. It
is the thermometric scale of the
anthropophagic instinct. From carnal,
it becomes elective and creates
friendship. Affectionate, love.
Speculative, science. It deviates and
transfers itself. We reach vilification.
Low anthropophagy agglomerated in
the sins of catechism-envy, usury,
calumny, assassination. Plague of the
so-called cultured and christianized
peoples, it is against it that we are
acting. **Anthropophagi.**

Against Anchieta singing the eleven
thousand virgins of the sky, in the
land of Iracema- the patriarch João
Ramalho founder of São Paulo.

Our independence has not yet been
proclaimed. Typical phrase of Don
João VI:-My son, put this crown on
your head, before some adventurer
does! We expelled the dynasty. It is
necessary to expel the spirit of
Bragança, the law and the snuff of
Maria da Fonte.

Against social reality, dressed and
oppressive, registered by Freud-
reality without complexes, without
madness, without prostitutions and
without the prisons of the matriarchy
of Pindorama.'

O s w a l d D e A n d r a d e

(In Piratininga
Year 374 of the swallowing of the
Bishop Sardinha.)

1 Original in English [T.N].
2 Girls: Original in English [T.N].

Originally published in Revista de
Antropofagia, n.1, year 1, May 1928,
São Paulo. Translated from the
Portuguese by Adriano Pedrosa and
Veronica Cordeiro.

*

Above, one example among
various possible.

It turns out that each ‘Hy-Sound-
Piece’ makes mention of a Brazilian
artistic movement or manifesto.
Mainly linked to the twentieth

century. All possessing an iconoclastic character - in respective decades. And how O.M. made the 'goldsmithing' of lexicons represents an adjectivity, a predication. An anthropophagic island, an avant-garde island, and so on. This gives to the Melgacian discographic album a pulp quite polysemic. There's a historical vertex, there's a transcultural, mythological, scathing metaphorical, eclectic, sometimes folkloric, aesthetic iconoclastic etc.

Some quotes from previous compositions are present. Always under refreshed spectra. Also unpublished experiments, as is typical of a creator so restless.

Ferreira Gullar - one of those who

signed the - also mentioned by
Melgaço - Neo-concrete manifesto
(late 1950) - has the following maxim:
‘ Art exists because life is not
enough.’ ‘ Hy-Brazil’ is an
effervescent, authentic and definitive
evidence of this." (Pablo S. Paz;
Argentinean musicologist)

&

I - The etymology of the names Brasil
and Hy-Brasil is unknown, but in Irish
tradition it is thought to come from
the Irish Uí Breasail (meaning
"descendants (i.e., clan) of Breasal"),
one of the ancient clans of
northeastern Ireland. cf. Old Irish: Í:
island; bres: beauty, worth,
great, mighty.

Despite the similarity, the name of

the country Brazil has no connection to the mythical islands. The South American country was at first named Ilha de Vera Cruz (Island of the True Cross) and later Terra de Santa Cruz (Land of the Holy Cross) by the Portuguese navigators who discovered the land. After some decades, it started to be called "Brazil" (Brasil, in Portuguese) due to the exploitation of native Brazilwood, at that time the only export of the land. In Portuguese, brazilwood is called pau-brasil, with the word brasil commonly given the etymology "red like an ember", formed from Latin brasa ("ember") and the suffix -il (from -iculum or -ilium). [Nevertheless, only a Brazilian would today be able to take ownership of this analogy and expand it with wit as in the present resonant

example];

II - Nautical charts identified an island called "Bracile" west of Ireland in the Atlantic Ocean as far back as 1325, in a portolan chart by Angelino Dulcert. Later it appeared as Insula de Brasil in the Venetian map of Andrea Bianco (1436), attached to one of the larger islands of a group of islands in the Atlantic. This was identified for a time with the modern island of Terceira in the Azores.

A Catalan chart of about 1480 labels two islands "Illa de brasil", one to the south west of Ireland (where the mythical place was supposed to be) and one south of "Illa verde" or Greenland.

On maps the island was shown as being circular, often with a central strait or river running east-west across its diameter. Despite the failure of attempts to find it, this appeared regularly on maps lying south west of Galway Bay until 1865, by which time it was called Brasil Rock;

III - Expeditions left Bristol in 1480 and 1481 to search for the island; and a letter written by Pedro de Ayala, shortly after the return of John Cabot (from his expedition in 1497), reports that land found by Cabot had been "discovered in the past by the men from Bristol who found Brasil".

In 1674 a Captain John Nisbet claimed to have seen the island when on a journey from France to Ireland,

stating that the island was inhabited by large black rabbits and a magician who lived alone in a stone castle, yet the character and the story were a literary invention by Irish author Richard Head. Roderick O'Flaherty in *A Chorographical Description of West or H-lar Connaught* (1684) tells us "There is now living, Morogh O'Ley (Murrough Ó Laoí), who imagines he was personally on O'Brasil for two days, and saw out of it the iles of Aran, Golamhead [by Lettermullen], Irrosbeghill, and other places of the west continent he was acquainted with."

Hy-Brasil has also been identified with Porcupine Bank, a shoal in the Atlantic Ocean about 200 kilometres (120 mi) west of Ireland and discovered in 1862. As early as 1870

a paper was read to the Geological Society of Ireland suggesting this identification. The suggestion has since appeared more than once, e.g., in an 1883 edition of *Notes and Queries* and in various twentieth-century publications, one of the more recent being Graham Hancock's book *Underworld: The Mysterious Origins of Civilization*;

IV - José Oswald de Souza Andrade (1890 – 1954) was a Brazilian poet and polemicist. He was born and spent most of his life in São Paulo.

Andrade was one of the founders of Brazilian modernism and a member of the Group of Five, along with Mário de Andrade, Anita Malfatti, Tarsila do Amaral and Menotti del Picchia. He participated in the Week of Modern

Art (Semana de Arte Moderna).

Andrade is very important too for his manifesto of critical Brazilian nationalism, *Manifesto Antropófago* (Cannibal Manifesto), published in 1928. Its argument is that Brazil's history of "cannibalizing" other cultures is its greatest strength, while playing on the modernists' primitivist interest in cannibalism as an alleged tribal rite. Cannibalism becomes a way for Brazil to assert itself against European postcolonial cultural domination. The Manifesto's iconic line is "Tupi or not Tupi: that is the question." The line is simultaneously a celebration of the Tupi, who had been at times accused of cannibalism (most notoriously by Hans Staden), and an instance of cannibalism: it eats Shakespeare. On

the other hand, some critics argue that Antropofagia, as a movement) was too heterogeneous to extract overarching arguments from it and that often it had little to do with a post-colonial cultural politics (Jauregui 2018, 2012)

Born into a wealthy bourgeois family, Andrade used his money and connections to support numerous modernist artists and projects. He sponsored the publication of several major novels of the period, produced a number of experimental plays, and supported several painters, including Tarsila do Amaral, with whom he had a long affair, and Lasar Segall. His role in the modernist community was made somewhat awkward, however, by his feud with Mário de Andrade, which lasted from 1929 (after Oswald

de Andrade published a pseudonymous essay mocking Mário (for effeminacy) until Mário de Andrade's untimely death in 1945;

V - Ferreira Gullar is the pen name for José Ribamar Ferreira (born September 10, 1930), a Brazilian poet, playwright, essayist, art critic, and television writer. Was considered one of the most influential Brazilians of the 20th century by *Época* magazine, and was awarded the Jabuti Prize for best fiction book in 2007. In October 9, 2014, Gullar was elected as a member of the Brazilian Academy of Letters.

LACAZ
(single)

[duration 03:49] all rights reserved

"LACAZ" (and "DUKE" and "ECO")
form a Triptych (of Singles).
Respectively are dedicated to
Guto Lacaz, Wesley Duke Lee,
Umberto Eco.

+

"For me, it is a concise
liturgical
noise
work.

Once more the charming
idiosyncrasies of Mr. Melgaço."
(Pablo S. Paz; Argentinean
musicologist)

"Would be Carlos Augusto Martins
Lacaz, or simply Guto Lacaz, a kind of
´Gyro Gearloose´? Despite the good

humor intrinsic to the hypothesis, no.
But the figure of a contemporary
artist who merges with a fanciful
(flamboyant?) inventor - yes - may
be considered.

‘Lacaz is already tired of hearing
that his work is inspired by Duchamp,
who, incidentally, he had never heard
of until it began to be analyzed by the
critics. Guto continues to
disassembling radios, cars, blenders,
turntables and watches as a nosy
child.’

The perspective adopted by O.M. is
impeccable because the most
appropriate sound sources here are
in fact the NOISES. Added to the
‘alchemy’ of technological
possibilities, ‘LACAZ’ makes the
Melgacian sonic focus a relic

in this genre.

A curiosity is the use of the organ - maybe in referring to a religious aura. A paradox? Over again: no. In my view, there's a sense of 'religiosity' in Lacaz and own artistic activity if we think that the artist can also be a kind of shaman (without necessarily any handcuffs related to religious institutions and doctrines, of course). As in the old Eastern saying, 'each Artist must be the God of his Art'. Still analyzing the polysemy of the composer's perspective, the Inventor is - above all - a Creator. Or, if you prefer, vice versa.

Two interesting examples:

An installation - kraits - is a

contemporary art form composed of elements arranged in an environment. Lacaz also performs great crafts like the Auditorium Sensitive Issues (1989), which is an intervention in the Ibirapuera Park in Sao Paulo. Installs in the middle of Lake Park, sequences chairs, which, through hidden structures seem to float in the water.

In Cosmos (1991), defined by the artist as a free interpretation of celestial mechanics, has, in a dark room, pedestals of different heights, whose electric motors make small orbital describe white spheres that vary in direction, diameter and speed. By walking through the installation, the viewer has the feeling of walking through the celestial bodies.

Floating (much like treading?) on the water; walk on the stars, the cosmic bodies ... such also metaphors are more than enough, no?

Otacílio makes mention of (typical features of Carlos) seriousness; thoughtfulness; craftsmanship; plastic integrity; expertise; ingenuity ... and simultaneously brings up a mysterious atmosphere.

This is one differential. 'LACAZ' exceeds the limpidity & inventive Cartesianism of the honoree (Mr. L. as well behaves as a scientist; works constantly with the laws of physics, mechanics, e.t.c.), and thus enters a dense dimension, transcendent. Probably in the name of a musical architecture that encompasses both personalities.

I could not forget, Guto is also an architect. That turns ‘making art’ into ‘playing art’. And among many names, what I write - yes, one way or another / by creations or personal profile or mythology around - is true for Da Vinci, Dalí, Duchamp, Carroll, Calder, Cage, Joyce, Jarry, Gehry, Greenaway, Schiaparelli, Partch, Tzara, Zappa, Satie, (Cecil) Taylor, (Sun) Ra, Hagen, Bowie, Björk, Barrett, Moondog, Marceau, Picasso, Melgaço and Lacaz: Let the kids play!

Otacílio makes mention of (typical features of Augusto Martins) childlike spirit (regarding curiosity and creativity); ludicity; disparate; delicacy (always under the wings of); sometimes naïveté ... and simultaneously brings up a fathomless scenario.

One more differential. 'LACAZ' exceeds the surrounding amusement park (although Otacílio is there too; just listen to another organ - that arises incidentally -, the barrel organ; the cuckoo; et cetera), and thus enters spectra of an adult (synchronously abyssal and ascensional) view of such captivating toy store. From this confluence point is that our little odyssey begins. Making a reference to a Lacazian performance: begin our (and it's a privilege for all of us) strange accidental Discoveries ...

post scriptum

Highlighting (on disc cover) the 'graphic sculpture' also made by Otacílio Melgaço - under his designing designer vertebra. He

works here as a doer of ideograms.

G.L. was the illustrator of a book that could have its title translated as 'In a Zoo of Letters' (Régis Bonvicino). It seems clear that, reviewing the art of 'LACAZ', O.M. did not let this biographical data go unnoticed. To our joy, doubtless. I see the buttocks of an elephant; the beak of an eagle; a snake plus two unidentifiable small reptiles (or miniaturized dinosaurs?) - one with open eyes, another with eyes closed ... Who knows even a platypus, a dragon, a unicorn? Anyway. It's the most odd cover image of the three singles. Another translation of the work to whom pays tribute. To our enjoyment, assuredly." (Caio Campbell; Anglo-Brazilian semiologist and musician)

I - Carlos Augusto Martins Lacaz known as Guto Lacaz (São Paulo, September 20, 1948) is a Brazilian illustrator, designer, performer, scenographer etc.

II - See complete biography (in Portuguese)

prezi.com/qwydpv18uh5s/biografia-de-guto-lacaz/

DUKE
(single)

[duration 07:59] all rights reserved

"DUKE" (and "ECO" and "LACAZ")
form a Triptych (of Singles).
Respectively are dedicated to
Wesley Duke Lee, Umberto Eco,
Guto Lacaz.

+

"´One, Two, Three ... Free´ is the revealing count that opens such frantic sonic piece. The challenging and daring Melgacian jazz under its peculiar wall of sounds. Acoustic and topic electronic elements intertwine obsessively in a cutting, ripping, sharp, high-pitched/treble & acute mixture/mixing. I have used the term before (in other reviews) and I do it again: ´Petard´ is a fairly accurate definition.

Some very important details should be focused. Among many, I'll freely quote one, two, three:

1- Differently than is usual in jazz, when there are instruments in the first performative plan while others serve them support ... until, taking turns, all have enjoyed the spotlight; Otacílio Melgaço creates a resonant compaction/densification that elevates improvisation to a more juncture level. In this light, he brings a structural perspective of classical music for his interventions in the polished jazzistic genre;

2- O.M. suggests ringing mass blocks that are - out of the blue - interrupted by discrepant breaks and catapult us toward 'timespatial' undulations. This prism feeds

successive harmonics dimensions
that unveil exciting dynamics to the
attentive listener;

3- We are face to face with a
multitude of instruments, without any
propensity to follow conventions.
Organ (which resonates canonical),
saxophones (orbiting
‘quadrophonic’ channels), trumpets
(with wah wah), string quartet,
electronic noise, ..., and of course,
drums (a dynamo!): all that’s
available - either in timbre
multiformity, either using effects
that turns aside us from the original
sources, generating new coloraturas
-, all will be an incendiary tool for the
composer and multi-instrumentalist.

Witty, Wesley Lee, elegantly and
sardonically, had the habit of

uttering: 'The truth can not be told,
only revealed' - making mention to
the transcendent universe that so
marked his work. So with Melgaço
(and 'DUKE'), revealingly.

post scriptum

Curio | One of the O.M.'s side
projects, is the band
Baal des Quat'z'arts.

otaciliomelgaco.wix.com/baal4arts (
official site)

In its world premiere show - in the
city of Belo Horizonte, the first sonic
Piece from the repertoire presented
was a Melgacian partnership with
Johann Wolfgang von Goethe, 'Das
Tagebuch'. That night, the music was
dedicated to ... Wesley Duke Lee."

(Pablo S. Paz; Argentinean
musicologist)

"Cosmopolitanism, refinement,
versatility, synchronicity, multiplicity,
iconoclasm, controversy,
irreverence, irony. Mr. Lee crucial
features seem impregnate this
Single. The honored claimed to be a
‘magical realist’. A vibrant ‘DUKE’
can be framed thereby: magically
realistic, realistically magical.

Highlighting (on disc cover) the
‘graphic sculpture’ also made by
Otacílio Melgaço - under his
designing designer vertebra. He
works here as a doer of ideograms."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

8

I - Wesley Duke Lee (1931 - 2010) was
a Brazilian painter.

Lee was a grandson of Americans
and Portuguese and started his
learning of art in the drawing course
of São Paulo Museum of Art, in 1951.
In the following year, he moved to the
United States to study in the Parsons
and in the ALGA, in New York, until
1955. Then, he knew the works of
Robert Rauschenberg, Jasper Johns,
Cy Twombly and the Pop art in
general. Back to Brazil, Lee quit the
advertising career and studied
painting with Karl Plattner, joining
Plattner in a trip to Italy and Austria
until 1960. Lee also travels to Paris,
where he attends classes in the
Académie de la Grande Chaumière
and in the atelier of Johnny
Friedlaender.

After returning to Brazil, in 1963, Lee begins to work with young artists and performed the happening O Grande Espetáculo das Artes ("The Great Spectacle of Arts" in Portuguese) at the João Sebastião Bar, in São Paulo. That was considered one of the most pioneer happenings in Brazil.

With Maria Cecília, Bernardo Cid, Otto Stupakoff and Pedro Manuel Gismondi, among others, he tried to establish a group dedicated to magic realism. In 1966, he joined a group

named "Grupo **Rex**" but it lasted only until 1967.

W.D.L. died on September 12, 2010, in São Paulo, at the age 78, due to pulmonary aspiration

and cardiac arrest;

II - There's another DUKE which, by the way, is essential in jazz history, Mr. Ellington. Edward Kennedy "Duke" Ellington. Indirectly we can consider him mentioned by Otacílio Melgaço.

ECO
(single)

[duration 09:19] all rights reserved

"ECO" (and "DUKE" and "LACAZ")
form a Triptych (of Singles).
Respectively are dedicated to
Umberto Eco, Wesley Duke Lee,
Guto Lacaz.

+

"In Portuguese - language of the
Brazilian Otacílio Melgaço -:
ECO - surname of
Italian Umberto - means
ECHO.

In audio signal processing and
acoustics, an echo is a reflection of
sound, arriving at the listener some
time after the direct sound. Typical
examples are the echo produced by
the bottom of a well, by a building, or

by the walls of an enclosed room and an empty room. A true echo is a single reflection of the sound source. The time delay is the extra distance divided by the speed of sound. The word echo derives from the Greek ἠχώ (ēchō), itself from ἦχος (ēchos), 'sound'. Echo in the folk story of Greek is a mountain nymph whose ability to speak was cursed, only able to repeat the last words anyone spoke to her. Animals that use echoes are cetaceans (dolphins and whales) and bats.

Retaking one of his favorite instruments, the Rhodes piano, and combining it to a percussive tapestry + delicate noises, O.M. does literally the intersection of semiotics (the word as meaning-making + as last name of the honoree) and sonic

reflection (waves that have been reflected by a discontinuity in the propagation medium, and return with sufficient magnitude and delay to be perceived).

Once said Umberto that 'musical compositions can be very sad - Chopin - but you have the pleasure of this sadness. The cheap consolation is: you will be happy. The higher consolation is the pleasure and recognition of your unhappiness, the pleasure of having recognised that fate, destiny and life are such as they are and so you reach a higher form of consciousness.'

The 'risonante' pendulum in constant motion contained in this mesmerizing Single approaches, at my point of view and echoing Eco, the

higher form of consciousness that,
yes, is a higher comfort. Here
consciousness through Art. Art as

such ' Opera

aperta, bustina di
Minerva, apocalittici e integrati:
struttura assente, misteriosa
fiamma, serendipities dall'albero al
labirinto.' And among all the possible
connotations, ' una Melgaciana
filosofia del suo Singolo sonoro
linguaggio.

Nove minuti 19/2 di desiderio.

Equo!'" (Pablo S. Paz; Argentinean
musicologist)

"Two infatuations of Umberto Eco,

the Average Age and Semiotics.

*

‘I developed a passion for the Middle
Ages the same way some people
develop a passion for coconuts.’
(U.E.)

‘Dark Ages’.

Are a mirror for the present.

What does (I say: mediaeval) culture
want? To make infinity
comprehensible.

‘ECO’ is a medieval work.

*

‘To play the trumpet, you must train

your lips for a long time. When I was twelve or thirteen I was a good player, but I lost the skill and now I play very badly. I do it every day even so. The reason is that I want to return to my childhood. For me, the trumpet is evidence of the sort of young man I was.' Music is not a matter of feelings, 'poetry is not a matter of feelings, it is a matter of language. It is language which creates feelings.

Semiotics is a
general theory of all existing
languages... all forms of
communication - visual, tactile,
and so on ...' (U.E.)

And musical. Semiotics of music is
the science that studies acoustic

bases, perception, aesthetics,
composition etc.

‘ECO’ is a (boundless) semiological
work.

*

And between one thing and another,
‘how beautiful the world would be if
there were a procedure for moving
through labyrinths.’ Perhaps this
procedure exists. Who knows if we
orient ourselves, aurally, through
the(se) ec(h)o(es)?

post scriptum

Highlighting (on disc cover) the
‘graphic sculpture’ also made by
Otacílio Melgaço - under his
designing designer vertebra. He

works here as a doer of ideograms."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - Umberto Eco (1932 – 2016) was an
Italian novelist, essayist, literary
critic, philosopher and semiotician.
He is best known for his 1980
historical mystery novel *Il nome della
rosa* (The Name of the Rose), an
intellectual mystery combining
semiotics in fiction, biblical analysis,
medieval studies and literary theory.
He later wrote other novels,
including *Il pendolo di Foucault*
(Foucault's Pendulum) and *L'isola del
giorno prima* (The Island of the Day
Before). His novel *Il cimitero di Praga*
(The Prague Cemetery), released in
2010, was a best-seller.

Eco also wrote academic texts, children's books and essays. He was founder of the Dipartimento di Comunicazione (Department of Media Studies) at the University of the Republic of San Marino, President of the Scuola Superiore di Studi Umanistici (Graduate School for the Study of the Humanities), University of Bologna, member of the Accademia dei Lincei and an honorary fellow of Kellogg College, Oxford;

II - In music performance and recording, electric echo effects have been used since the 1950s. The Echoplex is a tape delay effect, first made in 1959 that recreates the sound of an acoustic echo. Designed by Mike Battle, the Echoplex set a standard for the effect in the 1960s

and was used by most of the notable guitar players of the era; original Echoplexes are highly sought after. While Echoplexes were used heavily by guitar players (and the occasional bass player, such as Chuck Rainey, or trumpeter, such as Don Ellis), many recording studios also used the Echoplex. Beginning in the 1970s, Market built the solid-state Echoplex for Maestro. In the 2000s, most echo effects units use electronic or digital circuitry to recreate the echo effect.

Galápagos
- A
Mellotronica
Suite -

[duration 31:12] all rights reserved

+

"A Mellotron Suite.

One of the most eccentric and quaint
Melgaço works.

The Mellotron is an electro-mechanical, polyphonic tape replay keyboard originally developed and built in Birmingham, England, in 1963. It evolved from a similar instrument, the Chamberlin, but could be mass-produced more effectively. The instrument works by pulling a section of magnetic tape across a head. Different portions of the tape can be played to access different sounds. Became more popular after the Beatles used it on several tracks. It

was subsequently adopted by the Moody Blues, King Crimson, Genesis (plus Yes, Pink Floyd) and became a notable instrument in progressive rock. In addition to such names, I mention sporadic masterly utilizations by Led Zeppelin, The Rolling Stones, Procol Harum, Os Mutantes, David Bowie, Tangerine Dream, Radiohead etc.

The way the composer and multi-instrumentalist O.M. 'reinvents' the mellotron (under the aegis of contemporaneity) is indelibly intriguing! Both the avant-classical daring as the open interventions (sometimes flirting with rock, sometimes with - the authentic - fusion, with jazz etc). Sure, the occasional use of percussion (at one point - frantic/strikingly > the drums

- to another point -
ritualistic/medieval > the barrels -
or - ecstatic/supernal > the bells -)
& strings (the only passage in which
arise, they remind me of the
Mahavishnu Orchestra in Ponty
period) also creates an interesting
balance to the Piece. Simultaneously
(I call your attention to the variety of
timbres) 'Galápagos' is a revival
and futuristic; from my prism, a Suite
that's above time & space. One of
the most hallucinated and bizarre
Melgaço works. In two words:
'Extravagantly Stunning'!" (Pablo S.
Paz; Argentinean musicologist)

"The Galápagos Islands are an
archipelago of volcanic islands
distributed on either side of the
Equator in the Pacific Ocean, 906 km
(563 mi) west of continental

Ecuador, of which they are a part.
Are famed for their vast number of
endemic species and were studied by
Charles Darwin during the voyage of
the Beagle. His observations and
collections contributed to the
inception of Darwin's theory of
evolution by natural selection.

Galápagos is also the eleventh novel
written by American author Kurt
Vonnegut. The novel questions the
merit of the human brain from an
evolutionary perspective. The title is
both a reference to the islands on
which part of the story plays out, and
a tribute to Charles Darwin on whose
theory Vonnegut relies to reach his
own conclusions.

I think this Melgacian album sets a
conceptional seesaw movement

between Darwin and Vonnegut.

>> Starting from Charles:

˘ But I was very unwilling to give up my belief; I feel sure of this, for I can well remember often and often inventing day-dreams of old letters between distinguished Romans, and manuscripts being discovered at Pompeii or elsewhere, which confirmed in the most striking manner all that was written in the Gospels. But I found it more and more difficult, with free scope given to my imagination, to invent evidence which would suffice to convince me. Thus disbelief crept over me at a very slow rate, but was at last complete. The rate was so slow that I felt no distress. Although I did not think much about the existence of a

personal God until a considerably later period of my life, I will here give the vague conclusions to which I have been driven. The old argument from design in Nature, as given by Paley, which formerly seemed to me so conclusive, fails, now that the law of natural selection has been discovered. We can no longer argue that, for instance, the beautiful hinge of a bivalve shell must have been made by an intelligent being, like the hinge of a door by man. There seems to be no more design in the variability of organic beings, and in the action of natural selection, than in the course which the wind blows.'

Are his words.

'Galápagos' begins with the wind blowing. I think you understand me, right?

[Inter alia - the following Darwinian excerpt seems to define each Melgacian sound Piece: 'We cannot fathom the marvelous complexity of an organic being; but on the hypothesis here advanced this complexity is much increased. Each living creature must be looked at as a microcosm -- a little universe, formed of a host of self-propagating organisms, inconceivably minute and as numerous as the stars in heaven.']

>> Starting from Kurt:

The Melgacian 'sound story' could be narrated by a ghost a million years in the future. Let us listen to the album: the unutterable atmosphere; a certain sense of supernaturality; antipodes

impressions; a matte - opaque - nebula - vaporous mastering (in other bars, it's cutting, ripping: prickly). In this regard, the choice of an instrument such as the mellotron was impeccable, spectacular.

Thus we're led to a 'post-humanity'. And what is responsible for this? This way we anchor in the following scenario: the Man's greatest enemy is its huge brain (let us think a little about how this may be metaphorical too and due to this you'll draw your own conclusions). The brain as responsible for human misery. Who knows: annihilation (self destruction)? And the thesis is not completely devoid of meaning: from the point of view of natural selection, we agree that our behavior is not always the most efficient. The

serpent's egg of world wars
(nowadays more unpredictable under
the carapace of terrorism and more
than that: it's anyone's guess: the -
even powdered - use of nuclear
weapons - under unimaginable
conditions - is something scary to
any dream of a civilized world);
nature degradation with catastrophic
effects; technological exacerbation
that increasingly forces each of us to
redefine what is and will be called
'human' and so on. What most
distinguishes man (*Homo*
s-a-p-i-e-n-s) from other animals, is
a 'double-edged sword'.
No more words.

Melgaço - here - is the only kind of
possible and probable misanthrope
really valid (remember the figure of
speech: Galápagos are a cluster of

islands and the last notes of the composition are minimalists in their echoes): one who does not ‘hate’ so much the human condition but that feels permanently disappointed by it.

Not the man who repudiates his neighbor, but who remains restive before the fact that the human being is customarily so short of its potential. ‘It is not the strongest of the species that survives, not the most intelligent that survives. It is the one that is the most adaptable to change.’ Through these notions, nothing more selfless than the stimulus generated by such misanthropy, do you agree? It’s no coincidence: this is one of the vital features of every great artist.

P l u s

>> Starting from the ... 'stars' (?):

Interestingly, also 'Galápagos'
oftentimes sounds touchingly
'liturgical'. I'm not surprised
because O.M. - he's a paradoxical
artist. Again: the great - they are.

This perception may point to a North
a little more hopeful. On this side, I
do analogy with the Beethoven's
Ninth Symphony. The 'presence of
mind' would be the same. Words are
sung during the late movement by
four vocal soloists and a chorus.
They were taken from the 'Ode to
Joy', a poem written by Friedrich
Schiller. But by the side of O.M. would
be therefore an 'Ode to Hope'. Hope:
I do not think by any prophetism, this
would not be a sleight of hand (this is
not the Melgacian position, certainly).

But, before we all ghosts, ritually Otacílio perhaps might suggest that instead of humanity being the key to the own extinction: there's an ontological responsibility to hold the reins of a positive sense of evolutivity. Developability that highlights a mankind more and more collectivist/collaborative in terms of what we understand (beyond science) as 'selection' and 'natural'. 'In the long history of humankind (and animal kind, too) those who learned to collaborate and improvise most effectively have prevailed.' Hence the irony (and so the originator of the transubstantializing Suite would be implemented the amalgamation of all the topics that I tried to bring us so far): the remedy - if is used in the wrong dose - can kill. However the

origin of the medicine - that will save
us from the poisonous effects - it's
the very poison. At least yet, never
too late to reiterate: in brief - in the
correct dose, the same medicament
has the property of healing.
Apotheosisly Melgaço evokes
Phillipus Aureolus Theophrastus
Bombastus von Hohenheim or (better
known by the pseudonym)
Paracelsus. 'Dosis sola facit
venenum'.

Between this and that:

some quotes by Vonnegut are an
almost perfect translation of the
sonic universe here on focus. An
example: 'I want to stand as close to
the edge as I can without going over.
Out on the edge you see all the kinds
of things you can't see from the

center.' One difference is that Otacílio sometimes, volcanically & subversively experimenter, goes over. And yes t-h-i-s is pure incantation. Hocus Pocus! Paraphrasing Charles Darwin: 'Such two hands have surely worked throughout the universe.' " (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - The voyage of the Beagle brought the survey ship HMS Beagle, under captain Robert FitzRoy, to the Galápagos on 15 September 1835 to survey approaches to harbours. The captain and others on board, including his companion, the young naturalist Charles Darwin, made observations on the geology and

biology on Chatham, Charles, Albemarle and James islands before they left on 20 October to continue on their round-the-world expedition.

Primarily a geologist at the time, Darwin was impressed by the quantity of volcanic craters they saw, later referring to the archipelago as "that land of craters."

His study of several volcanic formations over the 5 weeks he stayed in the islands, led to several important geological discoveries, including the first, correct explanation for how volcanic tuff is formed. Darwin noticed the mockingbirds differed between islands, though he thought the birds now known as Darwin's finches were unrelated to each other, and did not bother labelling them by island. Nicholas Lawson, acting Governor of

Galápagos for the Republic of the Equator, met them on Charles Island, and as they walked to the prison colony, told Darwin the tortoises differed from island to island. Towards the end of the voyage, Darwin speculated that the distribution of the mockingbirds and the tortoises might "undermine the stability of Species". When specimens of birds were analysed on his return to England, it was found that many apparently different kinds of birds were species of finches, which were unique to islands. These facts were crucial in Darwin's development of his theory of natural selection explaining evolution, which was presented in *The Origin of Species*;

II - Later Mollotron models such as

the M400, the best selling model, dispensed with the accompaniments and some sound selection controls in order to be used by touring musicians. The instrument became less popular in the 1980s due to the introduction of polyphonic synthesizers and samplers, despite a number of high profile uses from Orchestral Manoeuvres in the Dark and XTC.

Production of the Mellotron ceased in 1986, but it regained popularity in the 1990s, and was used by several notable bands. This led to the resurrection of the original manufacturer, Streetly Electronics. In 2007, Streetly produced the M4000, which combined the layout of the M400 with the bank selection of earlier models;

III - Kurt Vonnegut, Jr. (1922 – 2007)
was an American author. In a career
spanning over 50 years, Vonnegut
published fourteen novels, three
short story collections, five plays,
and five works of non-fiction. He is
most famous for his darkly satirical,
best-selling novel *Slaughterhouse-
Five* (1969).

Taboo & Totem

[duration 30:30] all rights reserved

+

"I believe there is an interesting
identification between the album
´Galápagos´

melgacootacilio.bandcamp.com/album/gal-pagos-a-mellotron-suite-otac-lío-melga-o-duration-31-12

and this stunning work.

Respectively, we find the mention of
Charles Darwin and now Sigmund
Freud. And here the Brazilian evokes
the German that evokes the English.

In ´The Return of Totemism in
Childhood´, Freud combines one of
Charles Darwin's more speculative

theories about the arrangements of early human societies (a single alpha-male surrounded by a harem of females, similar to the arrangement of gorilla groupings) with the theory of the sacrifice ritual taken from William Robertson Smith to conclude that the origins of totemism lie in a singular event, when a band of prehistoric brothers expelled from the alpha-male group returned to kill their father, whom they both feared and respected. In this respect, Freud located the beginnings of the Oedipus complex at the origins of human society, and postulated that all religion was in effect an extended and collective form of guilt and ambivalence to cope with the killing of the father figure (which he saw as the true original sin).

Another valid analogy: although not in
an official way,
‘Taboo & Totem’ is also a Suite. And
for that, all plurality is embraced:
harp, sitar, mellotron (or would be
birotron?), drums, saxophone,
trumpet, double bass, piano, noises,
voices ...

The progressiveness of tones,
timbres, atmospheres, dynamic,
overlays, dialects, stylistics ... all
predicates confirm the inexhaustible
inventiveness of the composer and
multi-instrumentalist Melgaço. His
cinematic power is amazing!

I also guess an intersection between
the proposal of this disc with the
Surrealism. Not a deliberate manner
but flirting with spectra.

During the war, André Breton, who

had trained in medicine and psychiatry, served in a neurological hospital where he used Sigmund Freud's psychoanalytic methods with soldiers suffering from shell-shock. Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists in developing methods to liberate imagination. They embraced idiosyncrasy, while rejecting the idea of an underlying madness. As Salvador Dalí later proclaimed, 'There is only one difference between a madman and me. I am not mad.' Beside the use of dream analysis, they emphasized that 'one could combine inside the same frame, elements not normally found together to produce illogical

and startling effects.'

Surrealist music is music which uses unexpected juxtapositions and other techniques under the cover of such cultural movement including collages and sui generis improvisation. To yield up new meanings within a new aesthetic unity.

I emphasize a triad mentioned above: free association, dream analysis, and the unconscious. I'm absolutely sure they are accoutrements constantly scrutinized by Melgaço (not only in this record but throughout his prolific offspring). Without any hesitation, we can seal how there's a filtering of these perspectives, which are appropriately/peculiarly absorbed/regurgitated in the form of music. And art, culture. And

beyond.

Bringing up ‘Dedalus Book of Surrealism 2: The Myth of the World’ (Michael Richardson): ‘Equally, the surrealists consider words as witnesses of life acting in a direct way in human affairs. To use words properly it was necessary to treat them with respect, for they were the intermediaries between oneself and the rest of creation. To abuse them was immediately to set oneself adrift from true being. Words need to be coaxed to reveal a little of their true nature, so as to close the breach that exists between the writer and the universe.’

In the present context - just like words, sounds. In fact, more than words.

‘The world is not something alien against which man is in conflict. Rather man and cosmos exist in reciprocal motion. We are not cast adrift in an alien or meaningless environment. The universe is intimate with us and, as Breton insisted, it is a cryptogram to be deciphered.’ As well ‘Tabu und Totem’, ladies and gentlemen.”
(Pablo S. Paz; Argentinean musicologist)

"I call your attention to one of the essays in the Freudian work that probably inspired O.M.:

In ‘Animism, Magic and the Omnipotence of Thought’, Freud examines the animism and narcissistic phase associated with a primitive understanding of the

universe and early libidinal development. A belief in magic and sorcery derives from an overvaluation of psychical acts whereby the structural conditions of mind are transposed onto the world: this overvaluation survives in both primitive men and neurotics. The animistic mode of thinking is governed by an "omnipotence of thoughts", a projection of inner mental life onto the external world. This imaginary construction of reality is also discernible in obsessive thinking, delusional disorders and phobias. Freud comments that the omnipotence of thoughts has been retained in the magical realm of art.

The magical realm of art.

Based on this assumption, a key point

- in my view:

‘Taboo and Totem’ is the

s-o-u-n-d

r-e-p-r-e-s-e-n-t-a-t-i-o-n

o-f

a

d-r-e-a-m.

And nothing more fundamental to

Sigmund than dreams. And its

analysis.

Commit ourselves to the fascination

of this sonic Piece is the same that

allow us to experience an oneiric

Odyssey - proposed by

Mr. Melgaço; perhaps a detail further

corroborates this: album name and

track name. The first in English, the

second - in the original German. A

metaphor to a dip in both 1) - a

source that requires more complex

translation capacity as 2) - the original radicalism (towards etymological) of things. Plus - The order of words in the primary title (‘Totem and Taboo’) has also been changed, another clue. Plus - The cover image. Plus - Over the first bars, listen to the clockwise's ticking while a multitude of germanic voices corroborate all a hypnotic scene and invites us to (the transition from wakefulness to) sleep, to dream. And at the end, in the last seconds, what we hear is the sound of an alarm clock? There are no limits to the polymorphic parallels made by Otacílio.

A slight anamnesis:

- 1 - The Omnipotence of Thoughts;
- 2 - The Exegesis of Dreams;

3 - The Magical Realm of Art.

Dreaming the Melgacian dream, we´ll
move between such three vertices.
Sind Sie bereit?" (Caio Campbell;
Anglo-Brazilian semiologist and
musician)



I - Totem and Taboo: Resemblances
Between the Mental Lives of Savages
and Neurotics (German: Totem und
Tabu: Einige Übereinstimmungen im
Seelenleben der Wilden und der
Neurotiker) is a 1913 book by
Sigmund Freud. It is a collection of
four essays first published in the
journal *Imago* (1912–13): "The Horror
of Incest", "Taboo and Emotional
Ambivalence", "Animism, Magic and
the Omnipotence of Thoughts", and

"The Return of Totemism in Childhood". In these essays, Freud applies psychoanalysis to the fields of archaeology, anthropology, and the study of religion. Though *Totem and Taboo* has been seen as one of the classics of anthropology, comparable to Edward Burnett Tylor's *Primitive Culture* (1871) and Sir James George Frazer's *The Golden Bough* (1890), the work is now almost universally regarded as discredited by anthropologists;

II - Psychoanalyst and anthropologist Géza Róheim considered *Totem and Taboo* one of the great landmarks in the history of anthropology, comparable only to Edward Burnett Tylor's *Primitive Culture* (1871) and Sir James George Frazer's *The Golden Bough* (1890);

III - The early works of musique concrète by Pierre Schaeffer have a surrealist character owing to the unexpected juxtaposition of sound objects, such as the sounds of Balinese priests chanting, a barge on the River Seine, and rattling saucepans in *Etude aux casseroles* (1948). The composer Olivier Messiaen referred to the "surrealist anxiety" of Schaeffer's early work in contrast to the "asceticism" of the later *Etude aux allures* of 1958 (Messiaen 1959, 5–6). After the first concert of musique concrète (*Concert de bruits*, October 5, 1948) Schaeffer received a letter from one member of the audience (identified only as M. C.) describing it as "the music heard, by themselves alone, by Poe and Lautréamont, and Raymond Roussel. The concert of noises

represents not only the first concert of surrealist music, but also contains, in my view, a musical revolution" (Schaeffer 1952, 30–3).

Schaeffer himself argued that *musique concrète*, in its initial phase, tended either towards atonality or surrealism, or both, rather than, as it subsequently became, the starting point of a more general musical procedure (Schaeffer 1957, 19–20).

Glossolalia

part I –
Bifid

part II –
Glossolalia

part III –
T[w]o Mirror[s] >
Xenolalia

[duration 01:26:42] all rights
reserved

+

"With the exception of the last part, a
Work composed entirely of voices.
Not sung or in the form of melodies
but spoken.

Glossolalia or speaking in tongues,
according to linguists, is the fluid
vocalizing of speech-like syllables
that lack any readily comprehended
meaning, in some cases as part of
religious practice in which it is
believed to be a divine language
unknown to the speaker. The term is
constructed from the Greek word
γλωσσολαλία, itself a
compound of the words γλῶσσα
(glossa), meaning 'tongue' or

‘language’ and λαλέω (laleō), ‘to speak, talk, chat, prattle, or to make a sound’. The related term ‘xenolalia’ or ‘xenoglossy’ is used to describe the phenomenon when the language being spoken is a natural language previously unknown to the speaker.

Otacílio Melgaço intersects masterfully such concepts and sound poetry.

While it is sometimes argued that the roots of sound poetry are to be found in oral poetry traditions, the writing of pure sound texts that downplay the roles of meaning and structure is a 20th-century phenomenon. The Futurist and Dadaist Vanguards of the beginning of this century were the pioneers in

creating the first sound poetry forms. Prominent sound poets include Henri Chopin, Bob Cobbing, Ada Verdun Howell, Allen Ginsberg, bpNichol, William S. Burroughs, Giovanni Fontana, Bernard Heidsieck, Enzo Minarelli, François Dufrene, Mathias Goeritz, Maurizio Nannucci, Andras Petocz, multidisciplinary artist Jean-Jacques Lebel, Henrik Aeshna, a Paris-based poet, artist and performer who experiments with Noise, shamanism and visual poetry, and Jaap Blonk, a Dutch sound poet who often works with improvising musicians.

Leaving aside the religious context (though an opening, in my view, to a certain shamanic involvement/hypnotic rapture) and reaching the artistic, the poetic ...

Absorbing - either in Portuguese, English, Italian, French, German, Spanish and Russian - pearls of universal literature (a good example is the poem 'O Espelho' - 'The Mirror' - by Machado de Assis - in the third part > highlighting its exceptional character because that's the only section of a reading - or recitation - 'pure' & accompanied by other instruments)

Otacílio Melgaço, in order to generate a peculiar sound poetry, engenders a mesmerizing vocalic ('prosodicorthoepic') polyphony."

(Caio Campbell; Anglo-Brazilian semiologist and musician)

"In 1972, William J. Samarin, a linguist from the University of Toronto, published a thorough assessment of Pentecostal

glossolalia that became a classic work on its linguistic characteristics. His assessment was based on a large sample of glossolalia recorded in public and private Christian meetings in Italy, The Netherlands, Jamaica, Canada and the USA over the course of five years; his wide range included the Puerto Ricans of the Bronx, the Snake Handlers of the Appalachians and the Spiritual Christians from Russia in Los Angeles (Pryguny, Dukhizhizniki).

Samarin found that glossolalic speech does resemble human language in some respects.

> Mr. Melgaço has as its starting point in fact languages but overlapping. And, why not?, contrapuntal. <

The speaker uses accent, rhythm, intonation and pauses to break up the speech into distinct units. Each unit is itself made up of syllables, the syllables being formed from consonants and vowels taken from a language known to the speaker:

It is verbal behaviour that consists of using a certain number of consonants and vowels [...] in a limited number of syllables that in turn are organized into larger units that are taken apart and rearranged pseudogrammatically [...] with variations in pitch, volume, speed and intensity.

[Glossolalia] consists of strings of syllables, made up of sounds taken from all those that the speaker knows, put together more or less

haphazardly but emerging
nevertheless as word-like and
sentence-like units because of
realistic, language-like rhythm and
melody.

That the sounds are taken from the
set of sounds already known to the
speaker is confirmed by others.
Felicitas Goodman, a psychological
anthropologist and linguist, also
found that the speech of glossolalists
reflected the patterns of speech of
the speaker's native language.

> Mr. Melgaço preserves such
structures. And potentiates them
under a compositional perspective.<

Samarin found that the resemblance
to human language was merely on
the surface and so concluded that

glossolalia is 'only a facade of
language'.

> Mr. Melgaço transcends the
similarity and makes an interesting
act: the source reveals recognized
languages but if heard concomitantly:
creating a third parlance. And here,
yes, perchance a supernatural or
superhuman feature: and if we had
the ability to pronounce two or more
words at the same time? Forming
simultaneously two or more
sentences in favor of a multi-
polissemic cognitive understanding?
[Even as a metaphor seems so
consistent with human
communication - in its pros and
cons.] Between this and that: a third
speech - if heard in the merged unit -
can be interpreted - with due poetic
license - as (renovated in

connotation) glossolalia.<

He reached this conclusion because the syllable string did not form words, the stream of speech was not internally organized, and – most importantly of all – there was no systematic relationship between units of speech and concepts.

> Yes, here, the syllable string forms words, the stream of speech is internally organized, and – most importantly of all – there is systematic relationship between units of speech and concepts. But when these normative aspects intertwine with each other, we listen a babelic content. And here, in the most exciting way. <

Humans use language to

communicate but glossolalia does
not.

> There's a communication perspective in the Melgacian work. It turns out that we have the option, at the time of listening to composition, favoring a double - sometimes triple, quadruple etc. - cognition (there may be a double - sometimes triple, quadruple etc. - simultaneous decoding) or (okay, relinquishing of understanding and communication itself) we look at everything as a new language despite being coming from other recognized. <

Therefore, he concluded that glossolalia is not 'a specimen of human language because it is neither internally organized nor systematically related to the world

man perceives´.

- > Mr. Melgaço makes such corruption and potentially reaches the untranslatable through translatable arrays. And so because of synchronicity, the vertical factor. <

On the basis of his linguistic analysis, Samarin defined Pentecostal glossolalia as ´meaningless but phonologically structured human utterance, believed by the speaker to be a real language but bearing no systematic resemblance to any natural language, living or dead´.

- > Mr. Melgaço proves to us that ´his´ languages are real, natural but capable of being understood or not by a hearing device belonging to the listener's ability to decide which path

will take. <

In short:
accent,
rhythm,
intonation
and pauses.
Variations in
pitch,
volume,
speed
and intensity.

Therefore, we can enjoy this
prosodic and recitative Piece as if
(and it is) a musical Piece. A duet of
voices as if it were a duetto of any
other instruments. In another
passage, a confluence of several
voices as, I repeat, a sum of
instruments. That seems to me the
splendid key point.

Should not be overlooked the fact
that exactly when the Brazilian
composer and multi-instrumentalist
utilizes his native language -
Portuguese -, takes place using a
new designation: Xenolalia. A
renewed proof of his irony and
shrewdness. At this (further key)
point, such a voice no more human
is. It's generated by a computer.
Above the dead and the living!"
(Pablo S. Paz; Argentinean
musicologist)

§

I - According to Dale B. Martin,
glossolalia accorded high status in
the ancient world due to its
association with the divine. Alexander
of Abonoteichus may have exhibited

glossolalia during his episodes of prophetic ecstasy. Neoplatonist philosopher Iamblichus linked glossolalia to prophecy, writing that prophecy was divine spirit possession that "emits words which are not understood by those that utter them; for they pronounce them, as it is said, with an insane mouth (*mainomenón stomati*) and are wholly subservient, and entirely yield themselves to the energy of the predominating God."

As part of his attack on early Christianity, the Greek philosopher Celsus may include an account of Christian glossolalia. Celsus describes prophecies made by several Christians in Palestine and Phoenicia of which he writes, "Having brandished these threats they then

go on to add incomprehensible, incoherent, and utterly obscure utterances, the meaning of which no intelligent person could discover: for they are meaningless and nonsensical, and give a chance for any fool or sorcerer to take the words in whatever sense he likes";

II - Sound poetry is an artistic form bridging literary and musical composition, in which the phonetic aspects of human speech are foregrounded instead of more conventional semantic and syntactic values.

Elektric Marienbad

[duration 02:14:45] all rights
reserved

+

"´It was as if she had not heard me
(...) rather it seemed that her ears
were not used for hearing´, excerpt
from the most famous work of Adolfo
Bioy Casares - ´La invención de
Morel´. In Melgaço´s sonic
Inventions, the ears are claimed to
go beyond hearing. In fact, we´re
invited to reinvent them all the time.

New incursion made by Otacílio
Melgaço along a Noise perspective.
With grandiloquence, daring and
magnetism.

Inter alia, I usually say that in terms
of this musical language, there is no

middle ground. Or 1- we are facing something unpalatable, uncreative and boring or 2- we can observe how a creator is indeed ingenious, challenging, propositional, Daedalian. In this case, widely applies the second prism.

The use of distorted guitar (as a leonine, potent, unconquerable 'pathfinder') is slashing and the supplementary arrangements (by other instrumentalists interventions) make 'Elektric Marienbad' most aesthetically enigmatic and even dissonantly epic!" (Pablo S. Paz; Argentinean musicologist)

"L'Année dernière à Marienbad (released in the US as Last Year at Marienbad and in the UK as Last Year in Marienbad) is a 1961 French film

directed by Alain Resnais from a
screenplay by Alain Robbe-Grillet.

If
deciphered
a
bit
the
intricacies
of
this
film,
we
will
find
precious
parallels
with
the
Melgacian
work.

Last Year at Marienbad is famous for its enigmatic narrative structure, in which truth and fiction are difficult to distinguish, and the temporal and spatial relationship of the events is open to question. The film's dreamlike nature has both fascinated and baffled viewers; many have hailed the work as a masterpiece, while others consider it incomprehensible.

The film continually creates an ambiguity in the spatial and temporal aspects of what it shows, and creates uncertainty in the mind of the spectator about the causal relationships between events. This may be achieved through the editing, giving apparently incompatible information in consecutive shots, or within a shot which seems to show

impossible juxtapositions, or by means of repetitions of events in different settings and décor. These ambiguities are matched by contradictions in the narrator's voiceover commentary. Among the notable images in the film is a scene in which two characters (and the camera) rush out of the château and are faced with a tableau of figures arranged in a geometric garden; although the people cast long dramatic shadows (which were painted on the ground), the trees in the garden do not (not real trees but constructions).

The manner in which the film is edited challenged the established classical style of narrative construction. It allowed the themes of time and the mind and the

interaction of past and present to be
explored in an original way. As
spatial and temporal continuity is
destroyed by its methods of filming
and editing, the film offers instead a
‘mental continuity’, a continuity
of thought.

As
in
the
moving
picture(s),
the
Melgacian
notes
and
noises!

P o s t S c r i p t u m

(From the original screenplay)

˘ Once again everything was
deserted in the immense hotel.
Empty salons, corridors, doors, ...
empty chairs, deep armchairs ...
stairs, steps, steps one after another
... glass objects, empty glasses ...

[And You and I in all that garden ...]

You never seem to be waiting for Me,
but We kept meeting at every turn of
the paths. Behind every bush, at the
foot of each statue, near every pond.
It is as if it had been only You and I in
all that garden.

I have never stayed so long
anywhere.˘" (Caio Campbell; Anglo-
Brazilian semiologist and musician)



I - The writer Enrique Vila-Matas has recently released in Spain a new book, *Electric Marienbad*, after its previous release in France and Latin America (Argentina and Mexico). Future releases in Portugal and Germany are scheduled during the present year.

Electric Marienbad evolved from the conversations and collaborations the Spanish writer has maintained through the last 8 years with French artist Dominique Gonzalez-Foerster. "An unusual novel", in Vila-Matas' words, in the border between contemporary art and literature, "is also an installation, a text from a catalogue, an essay or it can even be read as a poem".

The book is also a chronicle of the

friendship between the two artists, of their exchange of ideas and mutual aesthetic stimulation, from their very first meetings at the Bonaparte Café, in Paris, to Dominique Gonzalez-Foerster's exhibitions at the Palacio de Cristal, in Madrid, at the Tate, in London, and her most recent major retrospective, at the Centre Pompidou, in the French capital.

With constant references to Rimbaud, Sebald, Bolaño or Beckett, and in Duchamp's shadow, an artist they both admire, *Electric Marienbad* gains its title from Alain Resnais' film, *Last Year at Marienbad*, written by Alain Robbe-Grillet, loosely adapting Adolfo Bioy Casares' *The Invention of Morel*. "The central thesis of the book is that art is a faith. I believe in the passion for art

as the centre of existence", says
Vila-Matas, talking about Electric
Marienbad. (LEFFEST);

II - The Brazilian composer and
multi-instrumentalist already has an
album entirely dedicated to the piano
(& Erik Satie) whose name is
"Marienbad" (see the artist's page on
SoundCloud).

Kaspar
Hauser

- Piece
For
Strings -

[duration 01:11:19] all rights reserved

+

"A necessary prologue:

On May 26, 1828, a teenager was found wandering a public square in what is now Nuremberg, Germany. He wore tattered clothing and clutched an envelope containing two letters.

The first was addressed to the captain of a local cavalry regiment asking him to take the young lad into his charge, apparently written by an anonymous poor laborer who found and raised the abandoned boy but who could no longer keep him. A

second letter, dated 1812 and unsigned but apparently written by his mother, stated that the boy's father was no longer alive, that she

could not take care of him, and he was being sent to join the military.

The boy, about 16 or 17, seemed confused and appeared unable to read or write other than his name, 'Kaspar Hauser.' When asked about his life, at first he could only say he didn't know who he was (other than his name) or where he had come from. Hauser acted strangely, for example preferring bread and water to meats and vegetables, and having no civilized manners. But within several weeks, much to the astonishment of everyone, he apparently learned to read and write. The following year, capitalizing on his newfound fame, his autobiography was published in which he claimed to have spent his entire life in a small, dark room, sleeping on straw and fed

by unseen strangers.

Celebrity 'savant'. Hauser became famous, with hundreds of books, magazine articles, films, and even plays written about him. As one article published in the November 1874 issue of 'Overland Monthly and Out West Magazine' noted, 'One of the strangest stories of the century is that of Kaspar Hauser ... for a quarter of a century (1828-1853) it is doubtful if any single individual in all Europe was so much discussed, or awoke so great an interest and curiosity. The newspapers on both sides of the ocean were full of him; pamphlets and books were printed to sustain this or that theory of his birth and belongings; philanthropers, philosophers, and savants were aroused on his behalf.'

Adding intrigue and tragedy to an already baffling case, there were apparently several attempts on his life, the last one coming five years after his discovery, when he was fatally stabbed in 1833.

So who was this mysterious boy? Some people believe that Hauser was an undiagnosed epileptic and that some of his claims and visions might be medical in origin; others believe that the poor boy must have been delusional and driven mad by the neglect and abuse he suffered for much of his life (assuming, of course, that his story of abuse was true).

One widely repeated conspiracy theory holds that Hauser was actually the rightful heir to a royal throne, secreted away for some

nefarious reason. After all, many said, why would the boy have been so mistreated, and why would several assassins try to kill a teenage boy, if his existence wasn't a threat to someone powerful? Though popular, this idea has been widely discredited by scholars as unlikely. The gothic idea that a mysterious person of unknown origin may really be, through the machinations of a powerful conspiracy, the rightful heir to royalty was certainly not unique to Hauser. In fact many such stories and rumors were popular in the first half of the nineteenth century; Alexandre Dumas famously used that plot device in his book 'The Man in the Iron Mask' in the mid-1800s.'

(Benjamin Radford)

In Portuguese, 'Aço' is a suffix

indicating an augmentative.
‘Aço’, Melga-ço suffix,
also means in English, ‘Steel’.
Otacílio Melgaço: The Man in the Steel
Mask (?)

Before him, an ambition and a
challenge.

On the one hand, it’s always an
ambitious attempt to portray
sonorously such real character (who
was Kaspar Hauser). On the other
hand, it’s thought-provoking take on
considerable challenge and allow
yourself to evoke an ‘epiphany’ (as
the present musical composition is
revealed). For me, lies in this ‘sonic
transubstantiation’ the
accomplishment of Melgaço in an
extraordinary and heart touching
Piece for Strings.

In my point of view, there are two
niches in the whole work. The
introductory, until about the first
fifteen minutes and twenty seconds.

The second, in its vastness,
complements the rest. The first has a
subjectivist treatment, introspective,
even oneiric; representing the inner
universe of the character; orbits a
peculiar reality, not palpable, not
entering in the ordinary world. The

second part, after the rite of
passage (that Melgaço enigmatically
pointed as a lapse of silence, a slight
- but quite eloquent - pause), reports
Mr. Hauser in contact with people,
paradigms, customs, conventions,
(attempts of) conversions; few
receptions many rejections - few
understandings many impositions -
few empathies many antipathies; a
new life as passport, unfortunately,

to an old and premature
(*menschliches, allzumenschliches*)
death. The sharp, stabbing, laminar
Strings offer us incredible dynamics
and nuances, I would say even aurally
lysergic. There's never a
adaptability or assimilation (thus,
we'll never be absorbed by a
comfort zone); we went all a sonic
journey in balancing on a tightrope
because harmony always leads us to
new directions, destinations
(carrying incredible senses of
balance and imbalance). The
unexpected. The unpredictable. The
fated no destination. We're here
indescribably (superhumanly?)
guests of a prophet with no home! In
that inhabits the mastery of Mr.
Melgaço both when translates
idiosyncratically an intriguing figure
to the musical dimension as when

consecrates himself like an
exceptional creator, very very
personal.

P o s t S c r i p t u m

The choice of Otacílio in terms of an
unprecedented artistic
representation for a portrait of
Kaspar - through the work of
Giuseppe Arcimboldo - is really
irreproachable, polysemic and
figuratively/metaphorically
fascinating." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"Logician: Let's pretend that this is a
village. In this village live people who
tell only the truth. Here is another
village. The people here only tell lies.
Two paths run from these villages to
where you are standing and you are

at the crossroads. A man comes along, and you want to know which village he comes from the village of the truth-tellers or the village of the liars. Now in order to solve this problem, to solve it logically you have one question, and only one. What is the question?

Nurse: That's too difficult for him, how can he know that.

Logician: I admit, the question is thorny. If you ask the man whether he comes from the village of truth and he does, then he will say, truthfully, yes. But if he comes from the village of lies, he will lie and also answer yes! Yet there exists one question which will solve

the problem.

Nurse: That's much too hard, too complicated.

Logician: You have one question, Kaspar and only one, to solve this problem of logic.

Nurse: I wouldn't know either.

Logician: If you can't think of the question then I shall tell you. If you came from the other village would you answer 'no' if I were to ask you whether you came from the liars' village? By means of a double negative the liar is forced to tell the truth. This construction forces him to reveal his identity, you see. That's what I call logic via argument to the truth!

Kaspar: Well, I know another
question.

Logician: You do? There is no other
question, by the laws of logic.

Nurse: There isn't?

Kaspar: But I do know another
question.

Logician: **Let us hear it,**
then!

Kaspar: I should ask the man whether
he was a tree-frog. The man from the
truth village would say
‘No, I’m not a tree-frog’, because he
tells the truth. The man from the
liars’ village would say ‘Yes, I’m a
tree-frog’, because he would tell a

lie. So I know where he comes from.

(...)

Probably a film was important as a
reference to the composer and
multi-instrumentalist
Otacílio Melgaço.

The Enigma of Kaspar Hauser (Jeder für sich und Gott gegen alle; lit. Every Man for Himself and God Against All) is a 1974 German drama film written and directed by Werner Herzog and starring Bruno Schleinstein and Walter Ladengast. The film follows the real story of foundling Kaspar Hauser quite closely, using the text of actual letters found with Hauser.

The film follows Kaspar Hauser (Bruno Schleinstein), who lived the first seventeen years of his life

chained in a tiny cellar with only a toy horse to occupy his time, devoid of all human contact except for a man, wearing a black overcoat and top hat, who feeds him. One day, in 1828, the same man takes Hauser out of his cell, teaches him a few phrases, and how to walk, before leaving him in the town of Nuremberg. Hauser becomes the subject of much curiosity, and is exhibited in a circus before being rescued by Professor Georg Friedrich Daumer (Walter Ladengast), who patiently attempts to transform him. Hauser soon learns to read and write, and develops unorthodox approaches to logic and religion; but music is what pleases him most. He attracts the attention of academics, clergy and nobility, but is then physically

attacked by the same unknown man who brought him to Nuremberg. The attack leaves him unconscious with a bleeding head. He recovers, but is again mysteriously attacked; this time, stabbed in the chest. Hauser rests in bed describing visions he has had of nomadic Berbers in the Sahara Desert, and then dies.

It's worth reiterating: Hauser soon learns to read and write, and develops unorthodox approaches to logic and religion; but music is what pleases him most.

M u s i c .

Every Man For Himself, God Against
All But Without Music, Life Would Be
An Even Bigger Mistake!

O.M. does not make mistakes, here's
proof: stunning, affecting and
unquestionable!" (Pablo S. Paz;
Argentinean musicologist)

&

I - Kaspar Hauser fits into the
contemporary European image of the
"wolf child" (despite the fact that he
almost certainly was not one), and he
became possibly the best-known
example of the genre. As a result, his
story inspired numerous works;

II - K. H.'s story has inspired
numerous musical references. There
have been at least two operas named

Kasper Hauser, a 2007 work by
American composer Elizabeth
Swados and a 2010 work by British
Rory Boyle;

III - Giuseppe Arcimboldo (1526 or
1527 – 1593) was an Italian painter
best known for creating imaginative
portrait heads made entirely of
objects such as fruits, vegetables,
flowers, fish, and books.

Kling
Klang

[duration 40:57] all rights reserved

+

"O.M. and his welcoming
annunciations.

‘Kling Klang’ (German term), an
onomatopœia. ‘Ding dong’ (in
English). The sound made by a
doorbell. A doorbell is a signaling
device typically placed near an entry
door to a building. When a visitor
presses a button the bell rings inside
the building, alerting the occupant to
the presence of the visitor. Although
the first doorbells were mechanical,
activated by pulling a cord, modern
doorbells are electric — they are
actuated by an electric switch.

O.M. and his electrified metaphors.

Electronica is an umbrella term that encompasses a broad group of electronic-based styles such as techno, house, ambient, drum and bass, jungle, industrial dance, among others. It has been used to describe the rise of electronic music styles intended not just for dancing but also concentrated listening.

O.M. and his ambient, cerebral, technological, collectivist or/and esoteric odyssey.

There's no doubt that the Melgacian lens brings the full range of possibilities of contemporary music. What I mean by that? The Brazilian composer and multi-instrumentalist explores any styles and languages with complete freedom and unlimited apparatus: robust in boldness,

sophistication, iconoclasm and ability to go beyond borders, paradigms or conventions. Thus, any depuration and innovation will actually encompass an endless vocabulary and syntax. Elements originally of mass culture and entertainment (and I quote such terminologies purposely when for the sake of mere innocuous distractions, existential anesthesia and even chronic lobotomies) can, therefore in a more complex and evolutionary sense, turn into ‘haute culture’ if properly designed and developed. The concentrated listening will enable a magnificent act of delight and extraordinary perceptions (sensory, aesthetic, intellectual, etc.) as well as the dance itself (which is also possible here) will reveal (if the listener allow yourself) intuitive and contrapuntal

‘choreography’ - quite different
from pasteurized movements as if
they were coming from zombies in a
hedonistic and ephemeral rite.

O.M. and his artistical
transubstantiation.

Let us deal with rites of passage in
their real depths, ontological
consequences and marrowy
ascensions: on behalf of extreme
inventiveness, magnetizing
atmospheres, captivating
rhythmicities, mesmerizing effects,
advanced sound architectures, plural
interfaces, fruitful connotativity and
symbolicity, charisma, libido, ... I
state categorically that ‘KlingKlang’
is a sparkling startling shocking
Electronica Masterpiece." (Pablo S.
Paz; Argentinean musicologist)

"A providential glossary:

0 - Kling Klang (also spelled as Klingklang) is the private music studio of the band Kraftwerk. The name is taken from the first song on the Kraftwerk 2 album. The studio was originally located at Mintropstrasse 16 in Düsseldorf, Germany, but in mid-2009 moved to Meerbusch-Osterath, around 10 kilometers west of Düsseldorf;

1 - Wu wei (traditional Chinese: 無爲; simplified Chinese: 无为; pinyin: wú wéi; a variant and derivatives: Japanese: 無為; Korean: 無爲(무위); Vietnamese: Vô vi; English, lit. non-doing) is an important concept in Taoism that literally means non-action or non-doing. In the Tao Te Ching, Lao Tzu

explains that beings (or phenomena) that are wholly in harmony with the Tao behave in a completely natural, uncontrived way. The goal of spiritual practice for the human being is, according to Lao Tzu, the attainment of this purely natural way of behaving, as when the planets revolve around the sun. The planets effortlessly do this revolving without any sort of control, force, or attempt to revolve themselves, instead engaging in effortless and spontaneous movement;

2 - The KitKatClub is a nightclub in Berlin, opened in March 1994 by Austrian pornographic film maker Simon Thaur and his life partner Kirsten Krüger. The name KitKatClub is inspired by the frivolous Berliner nightclub featured in the American

musical Cabaret. Harold Prince's Cabaret was set in Berlin in the early 1930s, against the backdrop of the uprising of the Nazi party, at a burlesque theater called the 'Kit Kat Club'. The name originated from the Kit-Cat Club, an 18th-century English liberal political society;

3 - XXX; various contexts, but especially:

- a type of X rating applied to some pornographic films;
- an indication of urgency in radio communication, less urgent than SOS;
- a comment to warn other programmers of problematic or misleading code;
- the code for 'no currency'

- in ISO 4217;
 - the code for 'unspecified nationality' on a machine-readable passport;
- three kisses at the end of a letter, text, email or other textual communication;
- a symbol of the straight edge lifestyle;
- a reference to Amsterdam, after the three crosses on the Coat of arms of Amsterdam;
- a flavor of Vitamin Water;
- triplex (espionage) was a code name of a British World War II espionage operation;

4 - Frou-Frou (or Fru Fru) means a rustling sound, as of silk fabric. Plus: elegant; frilly; ornamental; fancy; elaborate, particularly as regards clothing.

A mustache with curly ends too. And quite Dalinian - culminating, in its surreality, all parallels with the present paranoiac-critical discographic album exuberantly given birth by an electrifying Mr. Melgaço." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Kling Klang began as a studio in 1970; the band marked this as the real beginning of Kraftwerk. The studio began as an empty room in a workshop premises located in an industrial part of Düsseldorf. The building exterior was clad in yellow tiles with a large electric shuttered doorway leading to an enclosed courtyard. On the right was a loading stage used by an electrical

installation company that used the upper floor. The studio was accessed through a small anteroom. The main studio room was fitted with sound insulation and measured about sixty square feet. Later on other adjoining rooms were used for things like making instruments such as home made oscillators. The basement of the studio was used to store old instruments and machines. The band never threw anything away, and subsequently used the older equipment to recreate sounds.

A key addendum: Otacílio Melgaço already has an album dedicated to the German electronic music band formed by Ralf Hütter and Florian Schneider,

melgacootacilio.bandcamp.com/album

m/psicastenia-legend-ria-otac-lho-
melga-o-duration-53-05

‘Psicastenia Legendária’;

II - Wu may be translated as not have or without; Wei may be translated as do, act, serve as, govern or effort.

The literal meaning of wu wei is "without action", "without effort", or "without control", and is often included in the paradox wei wu wei: "action without action" or "effortless doing". There is another less commonly referenced sense of wu wei; "action that does not involve struggle or excessive effort". In this instance, wu means "without" and Wei means "effort". The concept of "effortless action" is a part of Taoist Internal martial arts such as T'ai chi ch'uan, Baguazhang and Xing Yi. It

follows that wu wei complies with the distinguishing feature of Taoism, that of being natural.

In Zen Calligraphy, wu wei has been represented as an ensō (circle);

III - Kit Kat; other interesting references:

- a popular nightclub in London in the 1920s, in the basement of the former Odeon Haymarket movie theatre;
- an avant-garde New York City artists' club founded in 1881 that inspired the Kokoon Arts Club;
- a chocolate-coated wafer confection;

IV - Triple X syndrome chromosomal variation, often referred to as 47, XXX;

V - Frou-Frou, a film directed by Guy du Fresnay (1923); a French comedy directed by Augusto Genina (1955); a play by Ludovic Halévy and Henri Meilhac (1869).

"Frou-Frou Foxes In Midsummer Fires" is the title of a song from one of the Melgaço's favorite bands ever: Cocteau Twins.

Below the lyrics:

"I buckle and rosed
As god and the rest(wrist)
How mere riches be
A war or we lose
Close into symbols
A fly drinks the ignitions(indications)
They turn infant's breath my
Milk and wrap to her baby
In day

And night to come

Their little hands
Smooth all things
Ad nauseum

Singed by it, pulled around of my
blazening
(Pulled round)

Eyes on the usually science of
cherry-colored
(Trousers)

Limelight not the music it's plain as
as can be so
(Tighter)

All of the time I improvise by making
sure
(Tighter)

It's to wait for you
Rounder
Pulled rounder
Pulled rounder

Pulled rounder

Pulled round

Trousers

Tighter

Tighter

Their fan I tickle

From serpents to dragons

I'd immerse you in flame

Your milk and your passion

Lead weight for his from his old turn

The young, I was eagerest

I'm losing the stars

I enlisted to find you

I buckle and rosed

As god and the rest(wrist)

How mere riches be

A war all we lose

Close into symbols

A fly drinks the ignitions

They turn infant's breath my

Milk and wrap to her baby

In day
And night to come
Their little hands
Smooth all things
Ad nauseum

Things old
And young
Very young
Rise here comes our reason
of the stars I enlisted to find you

Singed by it, pulled around of my
blazing
(Pulled round)
Eyes on the usually science of
cherry-coloured
(Trousers)
Limelight not the music, it's plain as
as can be so

(Tighter)
All of the time I improvise by making
sure
(Tighter)
It's to wait for you
Pulled round of
Pulled round of
Pulled round of
Pulled round of."

Dandelion

- Experimental
Indo Jazz
Music -

[duration 32:42] all rights reserved

+

"Indo jazz is a hybrid musical genre consisting of jazz, classical and Indian influences. The structure and patterns would be based on Indian music with the improvisation typical to jazz overlaid. The term might be comparatively recent, but the concept dates at least to the mid-1950s. Musicians including John Coltrane, Yusef Lateef and others showed Indian influences. The Mahavishnu Orchestra might be an early example of a jazz group with Indian influences as John McLaughlin at that time was a devotee of Sri Chinmoy. Others found the improvisational elements already in some Indian music to fit well with

jazz. Although John Mayer and Joe Harriott are perhaps the most important influences in the movement. In addition Alice Coltrane is also known for relational work.

And now Otacílio Melgaço provides a valuable contribution to this crossbred 'dialect'. His experimentalist spirit endowed with exciting polymorphism & provocative amalgamation; fluxuous versatility & cosmopolitan miscegenation ... and plus: I call, figuratively, his 'alchemical' mastery (O.M. as originator, multi instrumentalist, arranger, conductor, mixing/mastering engineer ... & extra: art designer - impossible to remain silent before one of the most beautiful album covers I've seen in my entire life - etcetera) et cetera:

all this - and much more -
transforms 'Dandelion' in an
enchanted and definitive
crisscrossed proposal - considering
its fluidic and expansive
contemporaneity." (Pablo S. Paz;
Argentinean musicologist)

"The album title - here in focus - is
fascinating and the stunning image
revealed on the cover not let me lie.

Taraxacum is a large genus of
flowering plants in the family
Asteraceae and consists of species
commonly known as dandelion. They
are native to Eurasia and North
America, and two species, *T.*
officinale and *T. erythrospermum*,
are found as commonplace wild
flowers worldwide. Both species are
edible in their entirety.

The common name

D a n d e l i o n

(from French dent-de-lion, meaning
‘lion's tooth’) is given to members
of the genus. Like other members of
the Asteraceae family, they have
very small flowers collected together
into a composite flower head. Each
single flower in a head
is called a floret.

Eleven tracks, eleven florets.

‘ Silent music! Music to see;
The growing of beautiful melody!
Flowers are the music of the ground
From earth's lips spoken
without sound;
Flowers are as music, silent, deep.
Music men keep

In pots and vases, beds and jars
Music as though they were bundles of
stars!´ (Edwin Curran)

The Melgacian Experimental Indo Jazz
can be soundly sprinkled in our ears
the most pollinator (and bewitching)
way. The Melgacian Experimental Indo
Jazz is a sonic expression that has
the biter power of a high royal feline
as is the lion (and his snap thousand
teeth - even winged if under the
Melgacian fecundating musical
blowing). Metaphors are several -
from the fertilizerly poetic up until
the ubiquitously pregnanter - and
always bring to light the allure
afforded by the O.M.'s creations.

'Faith means unflinching trust in
something sublime', inspiring quote
from The Bhagavad Gita. I have a

sublime faith in 'Dandelion'." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

&

I - The English name, dandelion, is a
corruption of the French dent de lion
meaning "lion's tooth", referring to
the coarsely toothed leaves. The
plant is also known as blowball,
cankerwort, doon-head-clock, witch's
gowan, milk witch, lion's-tooth,
yellow-gowan, Irish daisy, monks-
head, priest's-crown, and puff-ball;
other common names include
faceclock, pee-a-bed, wet-a-bed,
swine's snout, white endive, and
wild endive;

II - In the early 1970s, L.
Subramaniam pioneered a new

movement of Indo-Jazz fusion, which he called "Neo-fusion." It became very popular in which he collaborated with musicians including Stephane Grappelli, George Duke, Stanley Clarke, Tony Williams, Herbie Hancock, Larry Coryell, Emil Richards among others;

III - It's also worth mentioning Shakti. Shakti was a group which played a novel acoustic fusion music which combined Indian music with elements of jazz. Its leading members were the English guitar player John McLaughlin and Indian violin player L. Shankar. It also included Zakir Hussain (on tabla), Ramnad Raghavan (on the Mridangam), and T. H. "Vikku" Vinayakram (on Ghatam). In addition to fusing Euro-American and Indian

music, Shakti also represented a fusion of the Hindustani and Carnatic music traditions, since Hussain is from the North while the other Indian members are from the South. It came together in 1974, after the dissolution of the second incarnation of the Mahavishnu Orchestra, and toured fairly extensively during the period 1975-1977; it made only sporadic appearances (with personnel changes) thereafter.

TreeHouse

Otacílio
Melgaço
&

CadavreXquis
Ensemble

[duration 40:49] all rights reserved

Official Site

otaciliomelgaco.wix.com/cadavrexquisensembles

(in Portuguese) &

Facebook

page www.facebook.com/cadavreexquisensembles

+

"A superb creation full of (and how are lovely the alliterations) spiral stairways, struts and stilts, stay rods, friction and tension fasteners etc. The always innovative proposal originating from such exquisite jazzy Melgacian Ensemble now gains new heights as forays into deep-rooted contemporary music (in this sense, aerating altitude and substantiated radix are not paradoxical), ligneous

noise rock, rustles of authentic fusion as punctual funky whiffs."

(Pablo S. Paz; Argentinean musicologist)

"Tree houses are usually built for leisure purposes, but sometimes they may be built for protection against wild animals. In some parts of the tropics, houses are either fastened to trees or elevated on stilts to keep the living quarters above the ground to protect occupants and stored food from scavenging animals. The Korowai, a Papuan tribe in the southeast of Irian Jaya, live in tree houses, some nearly 40 metres (130 ft) high, as protection against a tribe of neighbouring head-hunters, the Citak. Along with subterranean and ground level houses, tree houses are

an option for building eco-friendly houses in remote forest areas, because they do not require a clearing of a certain area of forest. The wildlife, climate and illumination on ground level in areas of dense close-canopy forest is not desirable to some people.

Maybe we can try to decode the title of this ‘overhead’ work of art. On the one hand, some directions that go beyond the - devourer and carrying wild freedom - jazzistic language (which is also masterfully developed here). On the other hand, an elevated signaling - consistent with mimetic stylistics cohabiting.

‘You use a glass mirror to see your face; you use works of art to see your soul’, George Bernard Shaw

uttered. Let us see (& - above all -
hear) what this sonic house of
natural mirrors reflects ...

>>

[rubenhidalgodai.files.wordpress.com](http://rubenhidalgodai.files.wordpress.com/2015/05/rwrjuwm-1.jpg)
[/2015/05/rwrjuwm-1.jpg](http://rubenhidalgodai.files.wordpress.com/2015/05/rwrjuwm-1.jpg)

<<

... well, coming from Mr. Melgaço, we
must presume.
S o u l f u l.
This is the best definition.

A Music that each one of us has
irresistible permission to dwell. A
Music that makes us uncover our
(human) nature while elevating the
nature of sounds until levels even
more breathable. A Music, taking into

account the interrelations between instruments and among one and another sound Piece, that seems to seed a kind of 'aesthetic ecosystem'. I particularly admire the Confuciusian quote: 'If you think in terms of a year, plant a seed; if in terms of ten years, plant trees; if in terms of one hundred years, teach the people.' The art of Otacílio Melgaço is a tireless sower, a dedicated tree planter and impeccable teacher. Concomitantly. In fact, exceeding one hundred years, a genuine and ravishing chef d'oeuvre (and I apologize if I'm being lyrical) craves what we usually call 'Infinite'. While there's Humanity plus its legacy ... will be eternal the creations of Bach, Michelangelo, Shakespeare. And so the metaphor reaches the paroxysm: from the

treetops, we glimpse the

Infinite even more clearly.

More than that: audibly." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - A tree house or tree fort is a platform or building constructed around, next to or among the trunk or branches of one or more mature trees while above ground level. Tree houses can be used for recreation, work space, habitation, observation or as temporary retreats;

II - Interesting to note some subtle references that occasionally are present in "Tree House" such as

Antonio Vivaldi, John Coltrane, Iggy
& The Stooges;

III - The Cadavre Exquis records
released hitherto:

melgacootacilio.bandcamp.com/album/o-c-rculo-imperfeito-otac-lio-melga-o-cadavrexquis-ensemble-otac-lio-melga-o-duration-41-39

melgacootacilio.bandcamp.com/album/x-otac-lio-melga-o-cadavrexquis-ensemble-otac-lio-melga-o-duration-01-00-42

M
- Der
Vampir
Von
Düsseldorf -

[duration 44:33] all rights reserved

+

"I >> 'M' (German: 'M - Eine Stadt sucht einen Mörder' / 'M - A city looks for a murderer') is a 1931 German drama-thriller film directed by Fritz Lang and starring Peter Lorre. It was written by Lang and his wife Thea von Harbou and was the director's first sound film. Now considered a classic, the film was deemed by Fritz Lang as the finest work he'd ever done.

Again Otacílio Melgaço flirts with selected movies and elects a 'M (e i s t e r s t ü c k)' as a source of inspiration. The result is intriguing. Step by step, pulse to pulse, we're surrounded by a terrifying

atmosphere - sonically filled with a
cyclic magnetism -. An unorthodox
Rilkean elegy transfixing the
intricacies of the human psyche.
Ergo a peculiar and quite original
short, constantly recurring idea
associated with a particular
‘person’ (Hans Beckert [*];
last name that

anagrammatically

looks much like ‘Beckett’ - another
Melgacian charade, clue, hint?); idée
fixe; motto-theme; leading/guiding
motif: for me, rhythmic cells that are
repeated - through psychotic
intervals? - from different
instruments and thus timbres.
{Would be too obvious if O.M. had
adopted ‘In the Hall of the Mountain
King’ from Edvard Grieg's Peer Gynt
Suite No. 1 [**], and if there’s a

more antithetical trait in him is the
obviousness.} Under enigmatic
cadential leitmotif, undoubtedly
is an impressive
e-x-p-r-e-s-s-i-o-n-i-s-t
sonic Piece!

2 >> But how, in its metaphorical
exuberance, is vampiric?

(‘Vampir’, in German = ‘Vampire’)

In his 1931 treatise *On the Nightmare*,
Welsh psychoanalyst Ernest Jones
asserted that vampires are symbolic
of several unconscious drives and
defence mechanisms. Emotions such
as love, guilt, and hate fuel the idea
of the return of the dead to the
grave. Desiring a reunion with loved
ones, mourners may project the idea
that the recently dead must in return

yearn the same. From this arises the belief that folkloric vampires and revenants visit relatives, particularly their spouses, first.

In cases where there was unconscious guilt associated with the relationship, however, the wish for reunion may be subverted by anxiety. This may lead to repression, which Sigmund Freud had linked with the development of morbid dread. Jones surmised in this case the original wish of a (sexual) reunion may be drastically changed: desire is replaced by fear; love is replaced by sadism, and the object or loved one is replaced by an unknown entity. The sexual aspect may or may not be present. Some modern critics have proposed a simpler theory: People identify with immortal vampires

because, by so doing, they overcome,
or at least temporarily escape from,
their fear of dying.

The innate sexuality of bloodsucking
can be seen in its intrinsic
connection with cannibalism and
folkloric one with incubus-like
behaviour. Many legends report
various beings draining other fluids
from victims, an unconscious
association with semen being
obvious. Finally Jones notes that
when more normal aspects of
sexuality are repressed, regressed
forms may be expressed, in
particular sadism; he felt that oral
sadism is integral
in vampiric behaviour.

From astounding spectra (both in
dramaticity and in suspense), we,

guided by an ingenious Otacílio, enter
the mind of an outstanding
character. Inter alia, a puzzling
reinvention engendered by O.M.

3 >> What about Düsseldorf? In such
city the Lang's plot takes place.
However the Brazilian composer and
multi-instrumentalist extrapolates.
Düsseldorf is known for its academy
of fine arts (Joseph Beuys, Emanuel
Leutze, August Macke, Gerhard
Richter, Sigmar Polke and Andreas
Gursky) and its pioneering influence
on electronic/experimental music
(Kraftwerk).

4 >> Extra!: the record sleeve. I call
attention to a detail that can not go
unsighted. In exceptional original
1930s movie posters, we see a hand
and the letter 'M'. Although not a

coat and chalk [*], is still an
‘inserted mark’ - therefore
demarcating who the Murderer is.
Melgaço changes this perspective
and creates an image of another
level of impact. ‘M’ looks more like
blood, claret streaming from the
very hand of the ‘Mörder’. The
power of this new icon becomes
emanated from his own body and not
being implemented (making use of
the aforementioned chalk) by one of
the possible future executioners.
This brings us to another dimension:
we’re no longer spectators, but
catapulted towards the persecuted
‘villain’. We’re, under the baton of
Otacílio, inside of that human being -
feeling what he felt, listening to the
voices that he heard ... -; ultimately,
the ruby becomes a sap establishing
a scarlet umbilical cord between us

and the mind (plus unconscious
mind) of a character so
controversial.

All wins an unsurpassed depth if we
imagine the figure represented by
Lorre with these words of Rainer
Maria rumbling within himself: 'Wer,
wenn ich schrie, hörte mich denn
aus der Engel
Ordnungen?' (!!!) Point to Otacílio:
here's a Masterstroke!

5 >> What else to say about so many
rhizomatic references?

'M'. The surname 'Melgaço' has the
letter 'M' as initial. That's enough."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

"'The true mystery of the world is

the visible, not the invisible.' Oscar Wilde and his matchless aphorisms.

But, ladies and gentlemen, I will try to draw a parallel. The true Melgacian mystery is The Inaudible, but the true mystery of the world is what he makes audible!" (Pablo S. Paz; Argentinean musicologist)

&

| -

"M" was Lang's first sound film and Lang experimented with the new technology. It has a dense and complex soundtrack, as opposed to the more theatrical "talkies" being released at the same time. The soundtrack includes a narrator, sounds occurring off-camera,

sounds motivating action, and suspenseful moments of silence before sudden noise. Lang was also able to make fewer cuts in the film's editing, since sound effects could now be used to inform the narrative;

II - [*]

Synopsis by Hal Erickson, Rovi. Fritz Lang's classic early talkie crime melodrama is set in 1931 Berlin. The police are anxious to capture an elusive child murderer (whose name is Hans Beckert) (Peter Lorre), and they begin rounding up every criminal in town. The underworld leaders decide to take the heat off their activities by catching the child killer themselves. Once the killer is fingered, he is marked with the letter "M" chalked on his back. He is

tracked down and captured by the combined forces of the Berlin criminal community, who put him on trial for his life in a kangaroo court. The killer pleads for mercy, whining that he can't control his homicidal instincts. The police close in and rescue the killer from the underworld so that he can stand trial again in "respectable" circumstances. Some prints of the film end with a caution to the audience to watch after their children more carefully;

III - [**]

The film was one of the first to use a leitmotif, a technique borrowed from opera, associating a tune with Lorre's character, who whistles the tune "In the Hall of the Mountain

King" from Edvard Grieg's Peer Gynt Suite No. 1. Later in the film, the mere sound of the song lets the audience know that he is nearby, off-screen. This association of a musical theme with a particular character or situation is now a film staple. Peter Lorre could not whistle, however – it is actually Lang's wife and co-writer Thea von Harbou who is heard in the film;

IV -

[upload.wikimedia.org/wikipedia/de/
c/c0/M Eine Stadt sucht einen M
%C3%B6rder Logo 001.svg](https://upload.wikimedia.org/wikipedia/de/c/c0/M_Eine_Stadt_sucht_einen_M%C3%B6rder_Logo_001.svg)

Troubadour

- Quatro
Peças
Para
Violão -

[duration 01:06:53] all rights
reserved

+

"Four Pieces For Acoustic Guitar.

[It's worth mentioning: all we hear in
this delicate and spectacular work
are originally guitars - with nylon and
steel strings -. Of course, as
exceptional exceptions: the bell
(enjoy the first track) and elements
of nature (surrender yourself
to the last.)]

Troubadour songs were usually
monophonic. Fewer than 300
melodies out of an estimated 2500
survive. Most were composed by the
troubadours themselves. Some were
set to pre-existing pieces of music.

Otacílio Melgaço transcodes the
entire poetics of minstrels in
quintessential instrumental skeleton.
Moreover, he behaves as a
renovator, lighting to new
metaphysical heights a very
traditional context concomitantly
assuming an intriguing
avant-garde stance.

i) In ‘Segrel’, the softness +
sensitivity present in
levitative + unpredictable arpeggios;

ii) An almost minimalist sonic
architecture with
flowered (+ reflowered) cycles (+
recycles) contained in
‘Jogos Florais’;

iii) By means of ‘En o sagrad’: the
sublimity + sacredness

abducting us, hexing us, purifying us,
transcending us
and making us transcend;

iv) The extraordinary Saga,
monumental Pièce de Résistance
(which even has as incidental
Beethoven 'Moonlight Sonata')
replete with magical + mysterious
atmospheres, prisms, specters (plus
a sense even fabulously narrative
proven, as opening/coda, by the
interventions of natural sounds:
wind, water, birds, ... in other
wor(l)ds, - check the greyish +
mesmerizing album cover - the
constantly changing scenario of the
eternal Bardian wanderer) that's
'Troubadour' itself.

'Genius... is the capacity to see ten
things where the ordinary man sees

one', said Ezra Pound. Four Pieces
For Acoustic Guitar.
O.M., through 'Troubadour',
multiplies by four such ten things."
(Pablo S. Paz; Argentinean
musicologist)

"The Inner Mounting Flames: 'to
Compose, to Discuss, to Invent'.

The oldest mention of the word
'troubadour' as 'trobadors' is
found in a 12th-century Occitan text
by Cercamon. The English word
'troubadour' is an exact rendition
from a French word first recorded in
1575 in an historical context to mean
'langue d'oc poet at the court in the
12th and 13th century'. The French
word is borrowed itself from the
Occitan 'trobador'. It's the oblique
case of the nominative 'trobaire'

(composer), related to ´trobar´ (to compose, to discuss, to invent).

´To compose, to discuss, to invent´.
This is exactly the triptych that
Mr. Melgaço explores and
extrapolates here & now.

A troubadour was a composer and performer of Old Occitan lyric poetry during the High Middle Ages (1100–1350). The texts of troubadour songs deal mainly with themes of chivalry and courtly love. Most were metaphysical, intellectual, and formulaic. Many were humorous or vulgar satires. The troubadour school or tradition began in the late 11th century in Occitania, but it subsequently spread into Italy and Spain. Under the influence of the troubadours, related movements

sprang up throughout Europe: the Minnesang in Germany, trovadorismo in Galicia and Portugal, and that of the trouvères in northern France.

Dante Alighieri in his *De vulgari eloquentia* defined the troubadour lyric as *fictio rethorica musicaque poita*: rhetorical, musical, and poetical fiction. After the 'classical' period around the turn of the 13th century and a mid-century resurgence, the art of the troubadours declined in the 14th century and eventually died out around the time of the Black Death (1348).

I recognize at least three motifs (or aspects, characteristics, constitutive parts) already mentioned when I hear 'Troubadour'. All as an abstract suggestion - since there's

no poeticized orality but - in its
etymology - 'sensationaly' declared.
(Apropos, there's pivotal poeticality
instrumentalized!) Such abstraction
is the heart of the purest imaginable
concreteness because it's
condensed pollen audible! Three: I
refer to Courtly Love,

Metaphysics

and Intellectuality. The first two are
immediately detected by the way the
own peculiar sonorities of the four
Pieces inspire us. The third, a
Melgacian recontextualisation based
on 'how the composer and multi-
instrumentalist ingeniously
conceived and erected
his creations'.

Yet a couple of questions

could persist:

How to absorb the 'aura' of the
troubadours setting aside
the lyric poetry?

I believe that proposing the act of
invent, discuss and composing in its
more magmatic condition. Seeking
pristine perceptions, intuitions,
feelings, impressions ... still,
therefore, in a state prior to the
translation into words, verses,
cansos or sirventes. An anterior (and
thus more virginal) state to
normativities, crystallized stylistic
rules. With idiosyncrasy, it's what
Otacílio does.

But there must be a previous asking
to the previous one: how to absorb
'auraticly' the trovadorism

nowadays?

As it thunders Gustav Mahler:
‘Tradition is not to preserve the
ashes, but to pass on the flame.’ It's
what - definitely - Otacílio does."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - The early study of the troubadours
focused intensely on their origins. No
academic consensus was ever
achieved in the area. Today, one can
distinguish at least eleven competing
theories: Arabic (also Arabist or
Hispano-Arabic); Bernardine-
Marianist or Christian; Celtic or
Chivalric-Matriarchal;
Classical Latin;
(Crypto-)Cathar; Liturgical; Feudal-

social or -sociological; Folklore or Spring Folk Ritual; Medieval Latin or Medioloatin (Goliardic); Neoplatonic.

Works can be grouped into three styles: the trobar leu (light), trobar ric (rich), and trobar clus (closed);

II - The Troubadour is a nightclub located in West Hollywood, California, USA, at 9081 Santa Monica Boulevard just east of Doheny Drive and the border of Beverly Hills. It was opened in 1957 by Doug Weston as a coffee house on La Cienega Boulevard, then moved to its current location shortly after opening and has remained open continuously since.

It was a major center for folk music in the 1960s

[a clue: it's undeniable the

relationship between trovadorism
and folk music
(R e v i e w e r s ' N o t e)],

and subsequently for singer-
songwriters and rock.

Played an important role in the
careers of Van Morrison, The Byrds,
Joni Mitchell, Buffalo Springfield,
James Taylor, Carole King, Elton John
and other prominent and successful
performers (include Leonard Cohen,
Tom Waits, Fleetwood Mac, Rickie Lee
Jones, The Everly Brothers, Al
Stewart), who played performances
there establishing their future fame.

Featured new wave and punk in the
late 1970s and early 1980s. Today the
venue is well known for presenting
emerging UK artists (Radiohead,
Coldplay, Franz Ferdinand, The

Libertines, Arctic Monkeys, Lawson)
and it's also still a popular venue to
showcase singer-songwriters like
Joanna Newsom;

III - In 1974, John Lennon and his
friend Harry Nilsson were ejected
from the club for drunkenly heckling
the Smothers Brothers.

Six Degrees Of Separation

[duration 01:23:05] all rights
reserved

+

"Six Degrees of Separation is the theory that everyone and everything is six or fewer steps away, by way of introduction, from any other person in the world, so that a chain of 'a friend of a friend' statements can be made to connect any two people in a maximum of six steps. It was originally set out by Frigyes Karinthy in 1929 and popularized by a 1990 play written by John Guare.

There's much controversy surrounding it and what matters is the metaphor that O.M. cleverly evokes. Of course, this was his focus of interest. His sextuple 'cat leap'.

Bind six degrees; six steps; thus six chains; six musical creations forming a planetary rhizome, 'embracing' the Earth. 'Re' ('again') + 'ligare' ('to connect'): 'to reconnect'. And again and again and again and again and over again. An interesting denomination, if sixfoldly punctuated, would be - verbatim - 'world wide web'; have you heard about it?

Yet about the theory, out of curiosity: several studies, such as Milgram's small world experiment, have been conducted to empirically measure this connectedness. The phrase 'six degrees of separation' is often used as a synonym for the idea of the 'small world' phenomenon. However, detractors argue that Milgram's experiment did not demonstrate such a link, and the 'six

degrees' claim has been decried as an 'academic urban myth'. Also, the existence of isolated groups of humans, for example the Korubo and other native Brazilian populations, would tend to invalidate the strictest interpretation of the hypothesis. (I can clearly understand, while I absorb this album, such appendices are also implicit in conceptional spectra proposed by Mr. Melgaço. Polemics only make this issue less petrified and I think that's a good sign).

Six sound Pieces representing - increasingly interlaced/entangled, above all, by technologies - a possible (therefore, nowadays, more and more provable and proven) 'Global Village'. Without a value judgment (it could be done) but to

direct a spotlight to a panorama of cultural interpenetrations. This is the concept of the recording both cosmopolitan as rooted in distinct ethnicities, with notable profiles.

As James Joyce wrote: 'urban and orbal; the urb, it orbs'.

[Without a value judgment? Could not go unnoticed the strategic (perhaps 'ironical'?) quote - which can be heard on one of the album tracks - about Esperanto (a constructed auxiliary artificial language devised in 1887 as an international medium of communication), apropos. A key caveat: I take into account the power purely symbolic involved in this and I say: as a simulacrum of a web (under the complexion of a vernacular ubiquitous organism), it's amazing.

Aesthetically also is irresistible the
result.

Nevertheless, alongside the
consecrated observation above:
‘ironical’? Right here I believe
Melgaço throws a hint of sarcasm
(impregnating everything,
consequently, with more polysemy -
as is his tendency) and so O.M.
makes a poignant retelling of a
certain illustrious Canadian. Never
too late to renew memories
dedicated to Marshall McLuhan. By
the way, the equally or more
sardonic ‘touché’: ‘Canada is the
only country in the world that knows
how to live without an identity’, has
the own Marshall as source. And it’s
worth noting that one of the topics of
Otacílio in this wide-ranging work, I
presume, is inevitably ‘Identity’.

How to live the globalization (choose this terminology or any other) without the sense of identity becoming a ruin or mere crumbs meaningless. But at the same time, do not allow yourself to be mummified under the cloak of a pariah - antithetical to a planetary citizenship.

Resuming my line of reasoning: McLuhan says that it never occurred to him that uniformity and tranquillity were the properties of the global village. He argued that the global village ensures maximal disagreement on all points because it creates more discontinuity and division and diversity under the increase of the village conditions. The global village is far more diverse. After the publication of

Understanding Media, the professor of English, philosopher of communication theory and public intellectual starts using the term 'global theater' to emphasise the changeover from consumer to producer, from acquisition to involvement, from job holding to role playing, stressing that there is no more community to clothe the naked specialist.)

Here I make the perfect junction amid a synonym for 'village' and the drama of the old bard English: among the hamlet and theatricality, between this and that, ART - like never before - could and should be an extension of (a universal) consciousness in a 'shrinking' world. World in which everything is getting closer. If we do not forget the following condition:

each individual, every single person
having, as much as possible, full and
autarchical consciousness of it. And
so, as far as possible, deciding: what
will be his next step (next DEGREE),
even if inevitably immersed
in this unavoidable flow.

‘Small world’, immeasurable &
fluxuous Melgacian Music!" (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"India (as a tip of the eastern
iceberg), Africa, Brazil, USA, Europe
... present not only in dynamic sonic
expressions as duly transmuted
characteristics of their cultures by
advanced perspective of an eclectic
artist like Otacílio Melgaço. The
constancy rhythmic is able to make
us stand in a trance; the level of

suggested interaction is visceral; the harmonic interventions have a stamp, I would say, metaphysical; the interface among the representative prisms is permanently seductive. Mirroring my words, there's a range of percussivities (tabla, congas, drums, gongs, kuweeca, tambourine, marimba ...), apothotic strings plus guitar, organ, flute, voices, noises, ..., and to me, the essence of 'Six Degrees of Separation' will be found in the tubular bells.

Tubular bells (also known as chimes) are musical instruments in the (already highlighted) percussion family. Their sound resembles that of church bells; the original tubular bells were made to duplicate the sound of church bells within an ensemble. Each bell is a metal tube. It

rarely plays melody, instead being used most often as a color to add to the ensemble sound. It does have solos occasionally, often depicting church bells. A valuable summary: Melgaço and the liturgical sense of 'religare' added to a preponderantly colorist perspective, ie, melodic spasms or signs of emerging solos are immediately absorbed by a harmonic epicenter - in a magnificent balance between what is fragment and what is wholeness. [It's not unexpected that the figure printed on the cover of the album is the DNA. Deoxyribonucleic acid, a molecule que carries most of the genetic instructions used in the growth, development, reproduction and functioning of all known living organisms.] And which one is the intertwining that supports all this?

The Eurythmy. I believe, after all, the preponderance of cadenced beats in many of the Pieces alludes to the element that's the most primal in the sound universe. Ultimately are these pulses that reverberate the sap, the nectar that serves as fixative fluid to a project so stuffed of horizons like this. By means of conceptual vertex, of sensory too.

More than that, there's a tempting & inviting Thread; we're Theseus and the name behind the audible degrees is Ariadne or Minotaur, probably both (simultaneously) and finally, Dionysius, giving concreteness to the latent love that always dwelt the daughter of Minos and Pasiphaë as well as (who knows?) through this surprising alliance (plus everything that previously happened to generate

this course of history), symbolically
redeeming the offspring (which has
the same Minos as prefix to its
epithet) of a non-natural pregnancy
(between a woman, the same
Pasiphaë, and a bull) in the form of
already ethereally rescued

Asterion, freed from
his tragic condition - while alive. (Are
my conjectures, forgive me any
delirium).

Theoretically the composer/multi-
instrumentalist uses the term
‘Separation’ in the title of his
superb ‘hexagonal’ work, in fact he
refers all the time to
‘Approaches, Dialogues, Links,
Reconnections’." (Pablo S. Paz;
Argentinean musicologist)

I - The Oscar-winning film Babel is based on the concept of Six Degrees of Separation. The lives of all of the characters were intimately intertwined, although they did not know each other and lived thousands of miles from each other. The television program Lost also explores the idea of six degrees of separation, as almost all the characters have randomly met each other before the crash or someone the other characters know;

II - Mathematicians use an analogous notion of collaboration distance: two persons are linked if they are coauthors of an article. The collaboration distance with mathematician Paul Erdős is called

the Erdős number. Erdős-Bacon numbers and Erdős-Bacon-Sabbath (EBS) numbers are further extensions of the same thinking.

Watts and Strogatz showed that the average path length between two nodes in a random network is equal to $\ln N / \ln K$, where N = total nodes and K = acquaintances per node. Thus if $N = 300,000,000$ (90% of the US population) and $K = 30$ then Degrees of Separation = $19.5 / 3.4 = 5.7$ and if $N = 6,000,000,000$ (90% of the World population) and $K = 30$ then Degrees of Separation = $22.5 / 3.4 = 6.6$. (Assume 10% of population is too young to participate);

III - Three Degrees of Influence is a theory in the realm of social networks, proposed by Nicholas A.

Christakis and James H. Fowler in 2007. Christakis and Fowler found that social networks have great influence on individuals' behavior. But social influence does not end with the people to whom a person is directly tied. We influence our friends, who in their turn influence their friends, meaning that our actions can influence people we have never met. They posit that "everything we do or say tends to ripple through our network, having **an impact** on our friends (one degree), our friends' friends (two degrees), and even our friends' friends' friends (three degrees). Our influence gradually dissipates and ceases to have a noticeable effect on people beyond the social frontier that lies at three degrees of separation".

This argument is basically that peer effects need not stop at one degree, and that, if we can affect our friends, then we can (in many cases) affect our friends' friends, and so on.

However, across a broad set of empirical settings, the effect seems to no longer be meaningful at a social horizon of three degrees. Christakis and Fowler examined phenomena from various domains, such as obesity, happiness, cooperation, and politics; investigations by other groups have explored many other phenomena in this way.

Chirp

[duration 01:31:01] all rights
reserved

+

"*Bitches Brew*" is a studio double album by jazz musician, bandleader, and composer Miles Davis, released on March 30, 1970, on Columbia Records. The album continued his experimentation with electric instruments previously featured on his critically acclaimed *"In a Silent Way"* album. With the use of these instruments, such as the electric piano and guitar, Davis rejected traditional jazz rhythms in favor of a looser, rock-influenced improvisational style.

Was Davis's first gold record; it sold more than half a million copies. Upon

release, it received a mixed response, due to the album's unconventional style and experimental sound. Later, *‘Bitches Brew’* gained recognition as one of jazz's greatest albums and a progenitor of the jazz rock genre, as well as a major influence on rock and funk musicians.

If he were alive, Miles Dewey Davis III would complete ninety years a few days ago. Being undeniable the admiration Melgaço has for the *‘Dark Magus’*, how not assume that a tribute would be irresistible, unpostponable if coming from O.M.?

May 28, 2016. I dare say that Otacílio, with all its unparalleled mode of behavior & way of thought (so peculiar), announced his own

‘Bitches Brew’ (fully convinced I do the analogy) and ‘C h i r p’ is the name.

I could weave a series of analyzes in order to tease out the seductive complexity of this nu epochal record. I should emphasize:

- The overwhelming creativity that permeates both the venturesome compositional configuration as the distinguishing improvisatory perspective;

plus

- The narrative sense in the four sonic Pieces, extremely plural and pluralist;

- The unflagging development of

stupendous rhythms, unusual harmonies, melodic fragmentations (oftentimes unmistakably flirting with the harmolodics) ... culminating in - simultaneously - challenging and inviting aesthetic advance;

- The richness of colors that the instrumentistic diversity corroborates;
- The atmospheric density (fluidity also) permeating the broader intention of what is ´fusion´ (with elements of jazz, rock, contemporary classical music, african, multiethnic, sound poetry etc.);
- The modern approach that offers breath for an extensive cohesion and interaction of the musicians involved
 - leading beyond the limits an

inventively mesmerizing
performance [drawing attention to
an important detail: the subtlety of
the trumpet (the main instrument of
the honoree) always strategically
applied, therefore without overuse
(or even caricaturization) as could
happen if in the hands of a
triumvirate
composer/arranger/conductor - ie
the holders of all the guidance given
to the executor - less refined. In this
case, the three are one: D.M. - and
he, in its silent way, establishes an
antidote to all possible slips that
often infest commemorative works];

- The constant openness to new
cultures, influences, fluences;
polyvalent interventions, the
germination of fascinating hybrids;
... metamorphoses that frequently

lead us to 'The Indefinable' -
nondescript, averse to labeling,
antithetical to datings (perhaps only
the future can adjudicate about - and
so goes Humanity, is not exactly
like that?);

- An aspect that caught enough my
attention and which deserves to be
mentioned: of course they're
imperishable but the Miles Davis's
('Pharaoh's Dance' , 'Spanish Key' ,
'Miles Runs the Voodoo Down' ,
'Sanctuary' etc.) in his 'fusionné
chef d'oeuvre' - as well - sound in
line with that time, that 'zeitgeist' .

There's all the effervescence, for
example, coming from that punctual
culture and its excitement, strenght,
involvement, ... its
'groovy/grooving' (connotations
and metaphors that the terminology

suggests) etc.

The Melgacian ambience is quite another. Just to situate, the diachronic context is also another (beyond chronological boundaries) and here we could not take a nostalgic, backward-looking stance.

We - yes - can find out from the album title: there's already a more (what would be an adequate expression?) 'aseptic' audibility. Aseptic concerning probably less emotional, more impersonal (in the best sense). Or, in the sense most abysmally poetic!

The wit in T. S. Eliot's words can be to us a providential compass: 'Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an

escape from personality. Of course,
only those who have personality and
emotions know what it means to want
to escape from these things.'

Aseptic just as escape, as departure.
But this is only possible (even if as
far as would be a collision of two
black holes) when the one who's
moving away
(impersonally/unemotionally)
already experienced what's be
authentically Personal & Emotional.

Displacement. The approach that
leads us to a cosmic theme, full of
gravitational (sonorous) waves,
reinforces what I say. As if, at that
synchronic situability in which Mr.
Davis's album was recorded, the
human being had ever tamed his
inner 'feelings' (or at least exploit

them through so many accoutrements) and now (the moon is no longer the limit) he goes toward more and more macrocosmic levels (verbatim). Taking my argument for tangible concreteness, 'C h i r p', among many other prisms, is purposely less 'sexualized' than 'Bitches Brew', but is certainly more 'mental' and even 'spiritualized'. Considering yet all the puns and slangs involving such names, the differences between (read the following topic) 'Bitches' and 'Witches' are revealing. Such different dimensions do not depreciate this or that work, they value both still more and more and make them, at my point of view, fascinatingly (in respective time'n' space) complementary; (*)

- The idiosyncratic guideline that while it pays tribute, makes prevail the notorious Melgacian prisms. A perfect proof of that is the name of one of the tracks (‘Witches Brew’) which can be read as a - literally - bewitching paronomasia. Note the flawless junction between a respectful quotation and particularized iconoclasm.

It’s meritorious the addendum: a reverential act includes not be confused with submission or request for blessing, as it commonly occurs.

I’ll adopt the ensuing verb in the most courageous and desirable and fair and welcoming meaning: who ‘p e r p e t r a t e s’ such attitude (pay a tribute to someone of extremely high relevance and keeping the freedom + essence + strength +

authenticity + veracity + competence
+ capacity + boldness + unlimit ... of
own profile) should look directly into
the eyes of his chosen one (with the
exception of distinct personalities)
as equals. It's definitely
what happens in
'Chirp' ...

... and so much more there to be
revealed here ...

... but, ladies and gentlemen, I'll
prefer to devote to this petard
discographic the following almost
ciphered peroration:

miles and miles ahead, a timeless
homage to a timeless genius
(invoking a timeless masterpiece).
Gemini. O.M. runs the Voodoo down &
up. An Otacilian Key: this Melgaço's

Dance, (not) a kind of (blue but)
Sanctuary ..." (Pablo S. Paz;
Argentinean musicologist)

(*) The same comment - word by
word - I reiterate in relation to
another O.M. album (which not
coincidentally is dedicated to black
music and also Miles Davis, among
others), MOJO:

melgacootacilio.bandcamp.com/album/mojo-o-m-the-dark-midas-combo-otac-lío-melga-o-duration-32-00

"Some scientists compared the
magnitude of novelty with when
Galileo Galilei took a telescope to
observe the planets ...

>> Michael Roston - Feb. 11, 2016

How do you celebrate a major discovery in physics and astronomy that could change the shape of scientific inquiry for the next century? Many scientists active on social media did it by CHIRPING.

Evidence of gravitational waves was announced on Thursday by physicists associated with the Laser Interferometer Gravitational-Wave Observatory project. The experiment's two L-shaped antennas, in Louisiana and Washington state, detected a signal in September that resulted from a collision of two black holes more than a billion light-years from our spot in the universe (- That's the CHIRP we've been looking for. This is the signal that we measured -). That reading could go a long way toward confirming a part of

Albert Einstein's general theory of
relativity.

The disturbance that the antennas
picked up was converted by LIGO
researchers into sound waves,
producing a CHIRPING sound that is
something like an interstellar ring
tone that can be heard by anyone or
anything in the universe listening for
it. <<

According to Otacílio, here's the
connotation of CHIRP(ING SOUND)
that gave meaning to the title of the
phenomenal Melgacian album. Such
exuberant forcefulness not only
astrophysics but, through the artist's
focus, metaphorical ... seems more
than enough for everyone to
understand the present, actual
multiversal magnitude

(now audibly witnessed).

‘Small is the number of people who see with their eyes and think with their minds’, said Mr. Einstein. And hear with their ears? Listening to ‘Chirp’ certainly this number will increase.

Without mincing words, it’s a Milestone.” (Caio Campbell; Anglo-Brazilian semiologist and musician)

8

I - A chirp is a signal in which the frequency increases (up-chirp) or decreases (down-chirp) with time. In some sources, the term chirp is used interchangeably with sweep signal. It is commonly used in sonar and radar, but has other applications,

such as in spread-spectrum communications. In spread-spectrum usage, surface acoustic wave (SAW) devices such as reflective array compressors (RACs) are often used to generate and demodulate the chirped signals;

II - Stridulation is the act of producing sound by rubbing together certain body parts. This behavior is mostly associated with insects, but other animals are known to do this as well, such as a number of species of fish, snakes and spiders. The mechanism is typically that of one structure with a well-defined lip, ridge, or nodules (the "scraper" or plectrum) being moved across a finely-ridged surface (the "file" or stridulitrum—sometimes called the *pars stridens*) or vice versa, and

vibrating as it does so, like the dragging of a phonograph needle across a vinyl record. Sometimes it is the structure bearing the file which resonates to produce the sound, but in other cases it is the structure bearing the scraper, with both variants possible in related groups. Common onomatopoeic words for the sounds produced by stridulation include chirp;

III - A chirp is scratch, a term used by turntablists. It involves the use of record hand movement and the cross-fader. The scratch is somewhat difficult to perform because it takes a good amount of coordination. The scratch starts out with the cross-fader open. The DJ then moves the record forward while simultaneously closing the previously

opened channel ending the first sound. Then, in a reverse fashion, the DJ opens the channel while moving the record backwards creating a more controlled sounding "baby scratch". Done in quick cession it sounds as though a chirp sound is being produced;

IV - Chirp (bird call), an onomatopoeic word for certain bird calls.

Salon
Des
Refusés

- Concerto
Pour
Percussion,
Orgue,
Flûte
Et
Cordes -

[duration 01:14:58] all rights
reserved

+

"Solve et Coagula.

Mr. Melgaço is a Master Mixer. The
choice of instruments for a
composition: how, by singular
perspicacity, they should combine,
complement, interpenetrate ... is a
thorough Art, pure (pardon the
unorthodox term) alchemy.

[Giving a providential pursuance to
my metaphor: Paracelsus, Isaac
Newton, August Strindberg were
serious personalities seriously
dedicated to that. Alchemy is a
philosophical and protoscientific
tradition practiced throughout

Europe, Egypt and Asia. It aimed to purify, mature, and perfect certain objects. Regardless of what is myth or empiricism, among other quintessential things, it would not be what the Artist does?]

Percussion, organ, flute and strings. U-n-r-e-j-e-c-t-a-b-l-e. Vertices and balance. Intensity and subtlety. Dynamic and conductive thread. Density and ascension. A Concert that, with superior insight, amalgamates organicity, rituality, sempiternality." (Pablo S. Paz; Argentinean musicologist)

"Firstly, the way O.M. expressed the concept (which was its north) through the cover image is worthy of all the credit. Both - the graphical beauty and the high symbolic level -

debouch in an exemplary,
irreproachable semiotic spillway.

The Salon des Refusés, French for
‘Exhibition of Rejects’.

Carol Hendricks (Art History
Blogger) brings us a clear
contextualization:

>> In 1863 for the first time ever an
exhibit was created in Paris from the
artwork which was rejected by the
jurors of the Salon of
the French Academy.

The French Académie Royale de
Peinture et de Sculpture was
founded in 1648. The Academy set a
very high standard for artists and
had a specific set of guidelines for
students to follow. French artists of

that period sought to create art in the manner of Ancient Classical works, Raphael and Poussin (1594-1665). There was a strict hierarchy in the importance of a painting based on subject matter, the apex being history painting and still-life painting was at the bottom (still-life in French is 'morte nature' or dead nature).

In 1666 the French Academy in Rome opened, and then a century later the British Royal Academy in 1768. The Academies provided a place to train artists worthy of royal commissions.

Because of its association with royalty and the upper classes in society, the Academy was closed by the public during the French Revolution in 1789.

In 1795 the academy was re-opened

as a state school under the name of École des Beaux-Arts. In the École students learned drawing, anatomy and perspective. The new Academy, which was opened again as a branch of the school in 1816, also taught history painting. The tradition of a strict hierarchy of work continued, painting in a classical tradition or history painting was still considered the highest form of art.

Besides being an art school, the French Academy also held regular ‘Salons’ or art exhibitions, biannually and later annually of both students and members of the art world who wanted to exhibit their work and attract the attention of possible patrons. Since the hierarchy and guidelines at the Academy were so rigid, there were hundreds of

artists who were rejected from each of the Salons by the jury.

Of the works that were accepted to the 1863 Salon, Alexandre Cabanel's *Birth of Venus* was the recipient of much acclaim and was even purchased by Napoleon III. Cabanel made several copies of this painting which was influenced both by ancient art and the Renaissance.

However in 1863 more than half of the works of art, over 2,000, that were submitted by artists were refused. Which is why in that same year the first 'Salon des Refusés' was held, giving those artists another chance to exhibit their work.

The idea for this alternative Salon was that of Napoleon III who felt that the jury was much too strict and that

the public should have a chance to
decide for itself.

As Robert Rosenblum writes in the
book *19th-Century Art*:

‘Napoleon III himself, having seen
samples of the rejects, could find
little difference between them and
those selected for the official Salon,
and the temporary exhibition space
seemed a happy compromise. This
so-called Salon des Refusés,
however, immediately took on the
stature of a counterestablishment
manifestation, where artists at war
with authority could be seen and
where the public could go either to
jeer or to enlarge its ideas of what a
work of art could be.’ <<

Obviously the title of the Melgacian

Concerto is satiric. But the Brazilian
composer and multi-instrumentalist
goes far beyond.

Above anything, the sound work
‘Salon des Refusés’, to me, is
spatial. It’s a special space, a
planned place, a nimbused niche, a
habitat audible ... where the public
could go to enlarge its ideas of what
a work of art ought to be because
the same public - HERE certainly
privileged - should have a chance to
decide for itself.

In this SHOWroom, should have and
has. To this resonant Exhibition, the
honorable public could go and goes.

‘Vision is the art of seeing what is
invisible to others’, uttered
Jonathan Swift. I must deduce then:

Hearing is the art of listening to what
is not audible (or deafening) to
others. What once might seem a gift
unreachable, Melgaço turns it into a
choice, an autonomous decision. He -
as the musician who always was and
under the measureless wings of his
creation -, an authentic reference of
what Art is and how all of us
nowadays can absorb it, allow
ourselves to be challenged by it,
delight us with it, learn from it, ...
transcending ourselves. For those
who want to embrace
(1) the listenable
and
(2) further.
Under a vivifying deepening,
both
go on to become indiscernible,
apropos. For those who want, for
them - there's only one thing to be

rejected: a shallow, perfunctory,
ephemeral relationship with
high culture.

I know it's a controversial issue but
for me and being very concise, in line
with the words of Roger Scruton
(English philosopher who specialises
in aesthetics), high culture is 'the
self-consciousness of a society'.

This gives us a clue to the
deconstruction of prejudice that high
culture could be a form of elitism.
It's, in short, about a repository of a
broad cultural knowledge. It's the
set of 'emanations' - mainly works
of art, literature, the own philosophy
... held in the highest esteem by, thus,
a culture that establishes a shared
frame of reference among those who
constitute a society. An absence of
high culture would be superseded by

a 'culture of fake' that, and here I evoke Zygmunt Bauman, in a world so 'liquid', already seems pandemic. I think we would be hypocrites or overly politically correct if we alienate ourselves with respect to this. Precisely for this reason, in our context, I repeat: for those who want (to embrace such ascensional sense), for them - there's only one thing to be rejected (in our incessant artistic emancipation process): a shallow, perfunctory, ephemeral relationship with high culture.

Resuming the thread: for everyone who wish to go yonder, just knock on the doors of this 'Salon', they will be unlocked. What is the password, which is the riddle of the Sphinx? Do not worry, stay with your ears wide open and ... just ... enter.

In a net, fluid, (increasingly) diluvial
world where everything tends to be a
general jam, some will be Medulla.
Not by a selective illumination but
free spirit. And following the
metaphoric and
paradoxical after-light,
the Rejected, after all, are the
Chosen." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I -

[classconnection.s3.amazonaws.com/
255/flashcards/1415255/png/screen
shot_2013-01-
16_at_82812_pm1358396922101.png](http://classconnection.s3.amazonaws.com/255/flashcards/1415255/png/screen_shot_2013-01-16_at_82812_pm1358396922101.png)

II -

[www.legrandtour.fr/fr/module/999
99672/193/le-salon-des-refuss](http://www.legrandtour.fr/fr/module/99999672/193/le-salon-des-refuss)

Cóndor

[duration 03:25:58] all rights
reserved

+

"' As a manifestation of the human
spirit,' once said a certain pope,
' music performs a function which is
noble, unique, and irreplaceable.

When it is truly beautiful and
inspired, it speaks to us more than
all the other arts of goodness, virtue,
peace, of matters holy and divine.'

From time to time, the Brazilian
composer and multi-instrumentalist
Otacílio Melgaço, as it is with the
great artistic & artistical creators
throughout history, surrenders to a

magnificent **liturgical**
manifestation, fascinatingly glorious.

In 'Cóndor' - a colossal sound Piece
divided into three movements and
having, in total, seven internal cycles

-:

- Punctual phantasmatic use of
vocalic element;

+

- Echoes of typical flute of the Andes
but in a stunning ethereal mantle;

+

- Eccentric interventions of a so
traditionally imposing religious
instrument as is the organ;

+

[A secular nexus: probably flute is a
simulacrum of the autochthonous,
the indigenous and organ the
colonizer, the Spanish invader];

+

- Multi-dimensional acoustic
perspectives (certain properties or
qualities physical spatial determinant

of how sound is transmitted) that
constantly challenge our
perceptions;

+

- The ambience that O.M. makes
through it we move (his ultimate
‘varnish’) is indescribable,
translating masterfully what ‘no
longer belongs to us’, to our waking
state;

+

- Timbres and harmonies that convey
me the distinct feeling that are
heard, by us - human beings,
for the first time ...
... all there is introspectively
impalpable, piously intangible,
ascensionally subjective.

‘A painter paints pictures on canvas.
But musicians paint their pictures on
silence’, declared Leopold

Stokowski. This Melgacian work is both one of the most splendid introductions to most sacred face of silence and one of the sonorous expressions that we could dream while ´what would exist beyond silence´. Above the still.

The solar still. And, reflecting on the name of this sublime offspring, the beating of wings (as well as the sound of wings in the air - in Portuguese, ´tatar´) that leads us there." (Pablo S. Paz; Argentinean musicologist)

"The Andean condor, throughout the world is the largest flying bird.

The Andean condor (Quíchua ´kúntur´, Spanish ´cóndor´) is a national symbol of Argentina, Bolivia,

Chile, Colombia, Ecuador, Peru and Venezuelan Andes states. It is the national bird of Bolivia, Chile, Colombia, and Ecuador. It plays an important role in the folklore and traditional stories, especially concerning the early history of the South American people from the Andean regions, explaining natural and social phenomenon, typically involving supernatural beings or events as part of indigenous religions. Oobiter, has been represented in their art from c. 2500 BCE onward.

The condor is featured in several coats of arms of Andean countries as a symbol of Andes mountains. Is a popular figure on stamps in many countries, appearing on one for Ecuador in 1958, Argentina in 1960,

Peru in 1973, Bolivia in 1985, Colombia in 1992, Chile in 2001, and Venezuela in 2004. It has also appeared on the coins and banknotes of Colombia and Chile.

However, I would point out that, mythologically, the Andean condor was associated with the sun deity, and was believed to be the ruler of the upper world. This sovereign bird is considered a symbol of power and health by many Andean cultures. [The fact that this huge flier also feeds on carrion contributes to the extremely important role in nature (in environmental balance). And symbolically, is an absorber of death, a purifier.] I have the absolute certainty: these were the directions-and-plumbs assumed by Otacílio Melgaço. It's a rite of passage, a

transubstantiation; at the end (using
a poetic figure and even biblical) all
will be dressed in sunbeams.

‘Cóndor’, a preterhuman
composition that points to the sun
and rises in the various senses of
what we might call the upper world.”
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - The Andean condor (*Vultur
gryphus*) is a South American bird in
the New World vulture family
Cathartidae and is the only member
of the genus *Vultur*. Found in the
Andes mountains and adjacent
Pacific coasts of western South
America, the Andean condor is the
largest flying bird in the world by

combined measurement of weight and wingspan. It has a maximum wingspan of 3.3 m (10 ft 10 in) exceeded only by the wingspans of four seabirds/water birds—the roughly 3.5 m (11 ft 6 in) maximum of the wandering albatross, southern royal albatross, great white pelican and Dalmatian pelican.

It is a large black vulture with a ruff of white feathers surrounding the base of the neck and, especially in the male, large white patches on the wings. The head and neck are nearly featherless, and are a dull red color, which may flush and therefore change color in response to the bird's emotional state. In the male, there is a wattle on the neck and a large, dark red comb or caruncle on the crown of the head. Unlike most

birds of prey, the male is larger than the female.

The condor is primarily a scavenger, feeding on carrion. It prefers large carcasses, such as those of deer or cattle. It reaches sexual maturity at five or six years of age and nests at elevations of up to 5,000 m (16,000 ft), generally on inaccessible rock ledges. One or two eggs are usually laid. It is one of the world's longest-living birds, with a lifespan of over 70 years in some cases.

It's worth the alert: the Andean **condor** is considered near threatened by the IUCN. It's threatened by habitat loss and by secondary poisoning from carcasses killed by hunters. Captive breeding

programs have been instituted in
several countries;
II - "Condor" is the name of one of
the most important operas of Carlos
Gomes.

Antônio Carlos Gomes (1836 – 1896),
Brazilian, was the first New World
composer whose work was accepted
by Europe. The only non-European
who was successful as an opera
composer in Italy, during the "golden
age of opera", contemporary to Verdi
and Puccini and the first composer
of non-European lineage to be
accepted into the Classic tradition of
music. Younger than Verdi, yet older
than Puccini, Carlos Gomes achieved
his first major success in a time
when the Italian audiences were
eager for a new name to celebrate
and Puccini had not yet officially

started his career. After the successful premiere of "Il Guarany", Gomes was considered the most promising new composer. Verdi said his work was an expression of "true musical genius". Liszt said that "it displays dense technical maturity, full of harmonic and orchestral maturity";

III - Be sure to check also melgacootacilio.bandcamp.com/album/mano-a-mano-otac-liao-melga-o-duration-57-11

IV - 'Urubu' is Portuguese for 'buzzard'; in fact is the 'New World vulture' or 'condor family Cathartidae'.

'Cóndor', one of the most recent albums released by Otacílio Melgaço.

´Urubu´, the tenth by Antônio Carlos Jobim. Heavily influenced by João Guimarães Rosa (central figure of, as it´s said mainly in the intellectual and artistic world, the ´spiritual family´ of Mr. Melgaço), Tom - in the liner notes - wrote the following and beautiful words about the animal that was much admired by the three:

"Jereba é urubu importante como, aliás, todo urubu. Mas entre eles, urubus, observam-se prioridades. É esse um é o que chega primeiro no olho da rês. Sem privilégios. Provador de venenos, sua prioridade é o risco. O que ele não toca é intocável. Jereba é urubu importante e por isso ganhou muitos nomes. Pebá. Urubupeba. Urubu Caçador. Achador. Urubu Procurador. Urubu de Cobra. Urubu de Queimada.

Camiranga. Urubu de Ministro. De
cabeça Vermelha. Urubu Gameleira .
Urubu Peru. Perutinga. Urubu
Mestre. Cathartes Aura.

Não confundir com Urubu Rei. Nem é
Urububu. Não tem pompas, nem é tão
igual assim. Só se parece consigo
mesmo.

Não é Urubutinga. Nem Urubu do Mar,
Carapirá. Nem o de Cabeça Amarela,
nem o famoso Urubu Chacareiro, que
voa baixo sobre chácaras e quintais,
só come manga e não existe. É
mentira de caçador perna-de-pau,
de cadeira de balanço,
de aposentada carabina.

Nem mera citação de nomes - Urubu
Sonho. Nem conotação de azar -
Urubu Morcego. Na verdade não és

culpado da nossa devastação.
Corcovado de duas corcovas,
solenes ombros altos de tanta asa
sobrante, as mãos cruzadas às
costas, narinas conspícuas vazadas,
grave, ministro de assuntos
impossíveis, só tu sentas à mesa
com o Rei.

No chão não te moves bem. Fraco de
pernas, maljeitoso, troncho, pousado
és o mais feio dos urubus.
Despropositado passarão.

Matas com fezes ácidas a árvore
onde dormes à espera do dia solar. E
vem o dia, as termas e o vento, e a
necessidade de voar.

Dia velho, as asas aquecidas, o
Jereba mergulha na piscina. Pé de
serra, fim de baixada onde começa a

ladeira e os contrafortes azulam na
distância, o Jereba sobe na chaminé
do dia. Urubupeba. As rêmiges das
asas púmbleas, prata velha fosca,
dedos de mão apalpando o vento,
adivinhado tendências. Urubu Mestre.

As grandes asas expandidas
cavalgam as bolhas de ar quente
emergentes da ravina. Tolo papagaio,
tola pipa boiando no ar, não-
querente, não desejo navegante, à
deriva, à bubuia - pois sim! -
preguiçoso atento dormindo na
perna do vento. Esse sabe o que há
de vir. Aquário do céu.

Teu canto imita o vento. Hiss... As
asas agora curtas, sobraçando
trilhos de ar, pacote negro
compacto, bico cravado no vento,
velocidade feita letal, muro de azul
aço abstrato - e adeus viola que o

mundo é meu.

Nas lentes dos olhos, a águia oculta y
entrabas e salias por las cordilleras
sin pasaporte.

Urubu procurador. Urubu Achador.
Que sabes do alto o que se esconde
no chão da mata virgem e dos muitos
perfumes que sobem do mundo.

Eterno vigia de um tempo
imperecível. Guardião
de dois absurdos.

Nos vetustos paredões de pedra,
esculpidos pela millennia, dorme de
perfil um urubu.

A vida era por um momento.

Não era dada. Era emprestada.

Tudo é testamento."

Antonio.

www.jobim.org/jobim/bitstream/handle/2010/8369/urubu.capa.jpg?sequence=3

M
is
for
Music,
Mozart,
Mystery,
Melgaço,
Mankind

- Piece
For
Strings
&
Choral-

[duration 29:00] all rights reserved

+

"´ M is for Music, Mozart, Mystery,
Melgaço, Mankind - Piece for Strings
& Choral -´: the other Turn of the
Screw." (Pablo S. Paz; Argentinean
musicologist)

"´ It is a great consolation for me to
remember that the Lord, to whom I
had drawn near in humble and child-
like faith, has suffered and died for
me, and that He will look on me in
love and compassion.´ (Johannes
Chrysostomus Wolfgangus
Theophilus Mozart)

1- Peter Greenaway is a British film
director, screenwriter, and artist.
His films are noted for the distinct

influence of Renaissance and Baroque painting, and Flemish painting in particular. Common traits in his film are the scenic composition and illumination and the contrasts of costume and nudity, nature and architecture, furniture and people, sexual pleasure and painful death.

2- 'M is for Man, Music, Mozart' (1991)

Focusing on the description contained in the P.G. official site, 'this is an entertaining mix of animation, theatre and dance from Greenaway, accompanied by the music of Dutch composer Louis Andriessen. The film is staged on a set based on a 17th century Theatre of Anatomy. It begins with a woman singing words through the alphabet

until the letter M is reached. Having arrived at the letter M, the central letter of the alphabet, the Gods decided to use it to make Man. Parts of the body and words beginning with the letter M are displayed, while the naked, flour white performers assemble the Man. The onscreen text explains that having created Man, it was necessary to give him movement; having given him movement it follows that he should have music; and having invented music, it was necessary to invent Mozart in order to have Perfect Music.'

3- More than a decade after, Otacílio Melgaço engenders & performs a particular kind of paraphrase. But there's no proper similarities beyond that;

3.1- Andriessen's soundtrack is for ensemble and (supposedly) jazz singer. Sometimes it reminds me traces of operetta. Melgaço intersects a more experimental approach than that adopted by Louis. Does it through indomitable, sharp, multidimensional strings and the voices in choir - intriguingly closest to sacred music -. A recitation in German also contributes to the shocking fluxuosity of the hyperdynamic work. [Perchance, aside from the extreme Melgacian avant-garde - more explicitly in his idiosyncratic course of action for violins/violas/cellos, both may communicate if we think of peculiar allusions to Mozartian facets];

3.2- I always had the view that aesthetic conceptions of British

director (starting with
aforementioned Renaissance &
Barroquean nuances as well as its
sophisticated editing work) flirt a lot
with proposals musically erected by
Otacílio. I call attention to even a
lineage: in, for instance, this sense of
innovation in a technical alphabet
that expands the artistic syntax,
other names should also be
pronounced in the same analogy as,
for example, Jean-Luc Godard. To
cite a more tangible sample among
many: Godard, in his first 3D film
(´Adieu au Langage´, 2014), makes
us see, in certain moments, an image
through the right eye and other
through the left - simultaneously.
Melgaço, before that, already was
working with distinct sources in
distinct channels (notoriously
disparate information for each ear).

This had been done anteriorly in the history of music (if we think of the twentieth century) but either sporadically or not radically (usually by means of complementary instruments; failing to give, how can I say?, at least - and the figure of speech is fascinating -: one round of three hundred and sixty degrees in the brain - if you know what I mean).

Otacílio, before Jean-Luc (and certainly also because the technology of sound production propitiated it to him before the cinematographic) reaches the analogous edge, proposing extreme experiments that the human perception (if open to challenges and constructive developments) will be able to enjoy - expanding itself, in fact.

[> A reference that best fulfills the role of being introductory, you can check melgacootacilio.bandcamp.com/album/legi-o-estrangeira-otac-lio-melga-o-duration-01-43-32 <]

Retaking the prism of the lineage, the differential - pointing to new paths - is that possibly O.M., in his harvest, catapults it (with greater constancy and linearity and fluidity) to ‘ultimate consequences’;

3.3- There’s a quibble that enables the inclusion of own last name (Melgaço) in the title of the Piece - which only reinforces, with justice and precision, the incomparable authorality here. An irresistible sequence starting with the letter M certainly not would leave it out.

Apropos, the Brazilian composer and multi-instrumentalist already had done it in his ‘Vampire of Düsseldorf’ melgacootacilio.bandcamp.com/album/m-der-vampir-von-d-sseldorf-otac-lio-melga-o-duration-44-33 (incidentally, another reference to the cinema);

3.4- A millimetric exception in terms of such distinctions: proof of detailed criteria assumed by Otacílio is the duration of its creation, accurately equal to the preceding: twenty-nine minutes, not a second longer - no more no less;

3.5- ‘M is for Music, Mozart, Mystery, Melgaço, Mankind’ (2016)

O.M. changes the order quite logical stipulated by Peter. As if God first

had created the Music, then Mozart,
flooded His world of Mysteries (by
means of sounds and what Wolfgang
Amadeus makes with them), ...
mysteries bathing Melgaço (after all,
one that revives - develops - renews
such cosmogony) and finally
inhabiting it - His orb - with the
Mankind. In this light, it makes
M(ozart) & M(elgaço) mythological
proto-humans. The metaphor is
beautiful, interesting, bold,
impertinent. Just like the words of
genius born in Salzburg: 'One must
not make oneself cheap here - that is
a cardinal point - or else one is done.
Whoever is most impertinent
has the best chance.'

I'll just beyond.
I'll try to define what are the
movements and their borders:

- i - from 0:00 to 05:16 | Music {The
Genesiac Frenzy}
- ii - from 05:16 to 13:07 | Mozart {The
Creaturization of Perfection}
- iii - from 13:07 to 19:15 | Mystery {The
Edenic Sonic Secrets}
- iv - from 19:15 to 22:28 | Melgaço
{The Edenic Sonic Secrets
unraveled}
- v - from 22:28 to 29:00 | Mankind
{The Settlement}

Forgiveness for my diablerie (not towards Otacílio but to the ‘Lord’, if He exists): perhaps the only divine mistake was the final part of the sequence. Who knows His/our world would be better without the Humanity? Yes, it’s indecorously paradoxical my quest. One way or another, it’s too late for that. ‘To be or not to be’ (?); no, no. To be or

never have been ... (that's the real question).

4- At least, to be an apprentice.

Peter Greenaway once said: 'I always think that art is one of the most wonderful exciting curious ways to learn.'

'M is for Music, Mozart, Mystery, Melgaço, Mankind - Piece for Strings & Choral -'; it makes us learn more and more about contemporary culture - wonderfully / excitingly / curiously, in that sequel." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - 'M is for Man ...' is not dissimilar to Prospero's Books in the way it is

presented and performed. It is a merry, playful and lively piece.

"A commissioned project, made for TV in honor the the 200th anniversary of Mozart's death, this is a highly avant-garde piece of music, theater and dance, set to an original score by the controversial Dutch composer Louis Andriessen - who would later collaborate with Greenaway on the operas 'Rosa' and 'Writing to Vermeer'." (Josh Martin);

II - Louis Andriessen is a Dutch composer and pianist based in Amsterdam. He is a lecturer at the Royal Conservatory of The Hague. He was recipient of the Gaudeamus International Composers Award in 1959.

Legião Estrangeira

[duration 01:43:32] all rights
reserved

+

"´ Contradiction was something I
really like when it is embraced in that
kind of philosophy.´ (Jim Jarmusch)

There are at least two perspectives
before this intriguing work. With such
a vast discography as the Melgacian,
it´s expected - from time to time -
an overview of its production. Usually
made by himself, probably the most
appropriate person (with more carat
for the mission). Contemporary
classical music, avant-garde jazz,
experimental art rock, ethnic
dialects, interventions in the
Brazilian sonic niche, and so many
more vertebrae. ´ Legião

Estrangeira´ gathers some of the
uncountable stylistic facets of
kaleidoscopic composer and multi-
instrumentalist. This, only this, would
be enough.

But not. The purpose of the album
here focused is equally impetuous in
another aspect.

A D V I C E (for first-timers) - I must
emphasize that, for many people,
there may be a certain strangeness -
in principle, an auricular vertigo. It´s
easy to explain. For the
overwhelming majority, will be the
first time that, artistically, they have
a special sensory stimulus like this!

We live an entire existence
accustomed to receiving the stimuli
to be indiscriminately captured by
our ears, eyes, nostrils ... Try to

imagine how it would inspire a specific scent for each nostril synchronously. Come across a completely different image to each eye concurrently; how will you guide yourself? How your brain reacts? Because we're not dealing only an aesthetic issue and keeping our senses in a comfort zone. They are, by means of 'Legião Estrangeira', questioned reinvented frictionated uninterruptedly. Therefore, I suggest, if the introductory hearings are very exigent, instead of instinctively give up (we're face to face with a rite of passage): assimilate little by little until this unprecedented 'sensational dimension' becomes more adhered, affectionated and so you'll be able to enjoy, with desirable aplomb, a new level of absorption.

Resuming the thread: for nearly two hours, in every track: two different sound Pieces divided into each stereo channel. Displayed above, with temperance, the inviting advertence: in this case, before expanding your understanding: the best thing to do is allow yourself to experience; is go straight to empiricism. If you please: fasten your seat belts (or better, you should get rid of them!), put headphones, keep an open mind and absorb the entire disc contents. As I had already warned: you´ll hear ´one music´ through the left ear and ´another´ through the right - at the same time. I repeat: s-i-m-u-l-t-a-n-e-o-u-s-l-y.

[> Mr. Campbell made some other considerations regarding such peculiar conceptional and technical

daring, here:
melgacootacilio.bandcamp.com/album/m-is-for-music-mozart-mystery-melga-o-mankind-piece-for-strings-choral-otac-lío-melga-o-duration-29-00-00 <]

The art of interpenetrating thesis and antithesis to generate a synthesis, this is one of the great surprises dawning in the ten tracks.

Or twenty, if you, on another occasion, listen to one lateral source at a time. The line that separates 1) a merely pyrotechnic and even unbearable (aurally) result from 2) a challenging and amazing breeding (in full compliance with the innovative expansion & iconoclasm of contemporary music) is exactly 3) the ability to find a middle ground, combining freedom and equilibrium.

That's what brings us Otacílio Melgaço, ladies and gentlemen.

There are other historical examples that embraced the same intrepid prism. But reaching this extreme limit, they're rare. An invaluable instance to be mentioned is 'Free Jazz: A Collective Improvisation', the sixth album by jazz saxophonist and composer Ornette Coleman, released on Atlantic Records in 1961. The album features a double quartet. Left channel: Ornette Coleman – alto saxophone; Don Cherry – pocket trumpet; Scott LaFaro – bass; Billy Higgins – drums. Right channel: Eric Dolphy – bass clarinet; Freddie Hubbard – trumpet; Charlie Haden – bass; Ed Blackwell – drums.

Yes, there are other historical

examples that embraced the same intrepid prism. Or almost. Note that even in the case above, happens a collective improvisation from different combos (from different trenches), however i-n-i-t-i-a-l-l-y there's the unifying sense of composition. Both foci were meant to be intertwined already beforehand. All there ... is willfully 'Colemanly' coherent. So this way were designed by Ornette. And this is confirmed in the act of hearing.

What Mr. Melgaço does is quite diverse compared to that. Because we should do to ourselves the inescapable query: and when the search for 'coherence' occurs (aesthetically, while being advanced, be also worthy of fruition) from starting points that did not exist with this intention? Otacílio chose to

independent creations of one another; sound Pieces belonging to distinct discs, distinct contexts, distinct logistics, etc. Those same Pieces (say, now pieces of a puzzle) were not made intentionally to fit. Consequently, the mission proposed by the artist himself has become much more difficult and dangerous. And, returning to the historical background, even rarer. This brings 'Legião Estrangeira' to a more striking and admirable projection. Because it was almost a 神風, a kamikaze release that seal its goal while contradictorily leaves the pilot (each listener): uninjured. Or rather, fully transformed after such a crucial adventure but alive, alive as never before.

Hence an ingenious paradox

engendered by O.M.: a compilation of existing compositions but spawning in unprecedented material! That's what dialectically brings us Otacílio Melgaço, ladies and gentlemen. And now, after the fire proof, I again A D V I S E you but to live a subsequent saga: listen to the same tracks however, this time, on a sound system (on the stereo) that acoustically fills all the enclosure (so not with headphones). Thereby, will be revealed clearly another point 'of view' - in fact, also 'of hearing' - (ie here the philosophy behind and the concoction itself both are definitely embraced). Inasmuch as the notion of how O.M. managed the oneness (an infatuationing organicity starting from two segments - two per composition - that did not have this purposeful link each other): it's

rapturously surprising (considering artistically a tip perspective) and, henceforward, explicitly effective, consecrated. 天皇陛下万歳! Tenno Heika Banzai!" (Pablo S. Paz; Argentinean musicologist)

"´Legião Estrangeira´, in Portuguese. ´Foreign Legion´, in English.

Is a title which has been used by a small number of military units composed of foreign volunteers. It usually refers to the French Foreign Legion, part of the French Army, established in 1831.

Foreign volunteers. The armed forces of many nations have, at one time or another, used foreign volunteers who are motivated by political, ideological or other

considerations to join a foreign army. These may be formed into units of a given nationality or may be formed into mixed nationality foreign units. Sometimes foreign volunteers were or are incorporated into ordinary units. The practice has a long history, dating back at least as far as the Roman Empire, which recruited non-citizens into Auxiliary units on the promise of them receiving Roman citizenship for themselves and their descendents at the end of their service.

The Melgacian Foreign Legion is a collectanea. A garland, selection. More than that, it's a lore, a legacy. Considering all its denotative and connotative power as (also a) title ... to a 'sonorous anthology', it's really [what more could be said?

beyond of] triumphant." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

Post Scriptum - The cover image is
one of the most beautiful visual
metaphors relating to issues that
involve this offspring, both the
concept and the odd technicality -
through which we are felinely,
leoninely 'visited'.

'In futurity

I prophesy

That the earth from sleep
(Grave the sentence deep)

Shall arise, and seek
For her Maker meek;
And the desert wild

Become a garden mild.

In the southern clime,
Where the summer's prime
Never fades away,
Lovely Lyca lay.

Seven summers old
Lovely Lyca told.
She had wandered long,
Hearing wild birds' song.

'Sweet sleep, come to me,
Underneath this tree;
Do father, mother, weep?
Where can Lyca sleep?

'Lost in desert wild
Is your little child.
How can Lyca sleep
If her mother weep?

'If her heart does ache,
Then let Lyca wake;
If my mother sleep,
Lyca shall not weep.

'Frowning, frowning night,
O'er this desert bright
Let thy moon arise,
While I close my eyes.'

Sleeping Lyca lay,
While the beasts of prey,
Come from caverns deep,
Viewed the maid asleep.

The kingly lion stood,
And the virgin viewed:
Then he gambolled round
O'er the hallowed ground.

Leopards, tigers, play
Round her as she lay;

While the lion old
Bowed his mane of gold,

And her bosom lick,
And upon her neck,
From his eyes of flame,
Ruby tears there came;

While the lioness
Loosed her slender dress,
And naked they conveyed
To caves the sleeping maid.'

(William Blake; 'The Little Girl Lost',

From 'Songs of
Experience')

&

I - Three main reasons for

volunteering can be identified:

i) Ideology - the volunteer believes in a cause and volunteers to fight for it;

ii) Adventure - the volunteer joins a

foreign army to see

action;

iii) Long-term personal or family benefit - the volunteer serves in order to qualify for non-financial benefits, such as forgiveness of sins, citizenship or to acquire an education.

This is a simplistic analysis and, in many cases, a volunteer will be

influenced by two or more of these reasons. It follows, therefore, that a unit of foreign volunteers may contain soldiers with different, or different combinations of, motivations;

II - 'A Legião Estrangeira' is a collection of short stories of Brazilian writer Clarice Lispector - acclaimed internationally for her literary innovations -, published in September 1964.

Plywood

[duration 41:02] all rights reserved

+

"Guitar, double bass, drums.
Acoustic. Made from woods.
Fusionated.

Barbara Januszkiewicz once said
‘Jazz vision is the fusion of music
and art a real paradox of same-yet
different. Here we play in exchanges,
like the hardness of the key of C#
major and from the softness of Db
major - capturing, reflecting and
improvising.’ Visions. These are the
overlaid ‘images’ that I see when ‘I
look Plywood’. Sounds. This is the
sonic landscape that bewitches my
ears when I am enraptured by all
that irresistibly captures me,
reflects me ... involving me in

heterodox improvisations ... such as
here - through a great
(unconventional) power trio." (Pablo
S. Paz; Argentinean musicologist)

"Plywood is a sheet material
manufactured from thin layers or
‘plies’ of wood veneer that are
glued together with adjacent layers
having their wood grain rotated up to
90 degrees to one another.

Above, a clear definition serves as
substrate to a Melgacian metaphor
that brings to perfection
(and how Otacílio himself

metamorphoses

multitudinous sequences of scalar
notes into harmonic strata is
masterful proof of) the sonorous
meaning of such multilaminar

album." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - A curiosity: along the album, there are times when we can hear people clapping. It was a small number of guests, minimum in quantity, who accompanied the recording and, in an alternative sound capture (made from a smartphone and not in the same room where the instrumentalists were playing), was caught the reaction they had to the performances (applauses immediately interrupted because they were not exactly welcome at that very moment, obviously). Then, at the post-production, Melgaço inserted this unusual participation in three passages of the definitive

work. In a reference to the structure of the band, a trio. [Caio Campbell's Note]

II - A typical plywood panel has face veneers of a higher grade than the core veneers. The principal function of the core layers is to increase the separation between the outer layers where the bending stresses are highest, thus increasing the panel's resistance to bending. As a result, thicker panels can span greater distances under the same loads. In bending, the maximum stress occurs in the outermost layers, one in tension, the other in compression. Bending stress decreases from the maximum at the face layers to nearly zero at the central layer. Shear stress, by contrast, is higher in the center of the panel, and zero at the

outer fibres;

III - Barbara Morrison Januszkiewicz (1955) is an American painter, artist's filmmaker and a creative activist who is best known for her stylistic independence; however, has associations with the pop art movement, conceptual art and avant-garde elements. She specializes in watercolor painting in a hybrid style that blur the line between drawing and painting. Her 21st-century works on paper to date is the truest of hybrid style by crossing two central elements of American postwar art: color field painting and Abstract expressionism.

Dronology

[duration 01:10:31] all rights
reserved

+

"Drone music, drone-based music, or simply drone, is a minimalist musical genre that emphasizes the use of sustained or repeated sounds, notes, or tone-clusters – called drones. It is typically characterized by lengthy audio programs with relatively slight harmonic variations throughout each piece compared to other musics. La Monte Young, one of its 1960s originators, defined it in 2000 as ‘the sustained tone branch of minimalism’.

Music which contains drones - and is rhythmically still or very slow - can be found in many parts of the world,

including bagpipe traditions, among them Scottish pibroch piping; didgeridoo music in Australia, South Indian classical Carnatic music and Hindustani classical music (both of which are accompanied almost invariably by the tambura, a plucked, four-string instrument which is only capable of playing a drone); the sustained tones found in the Japanese gagaku classical tradition; possibly (disputed) in pre-polyphonic organum vocal music of late medieval Europe; and the Byzantine chant's ison (or drone-singing, attested after the fifteenth century). Repetition of tones, supposed to be in imitation of bagpipes, is found in a wide variety of forms. The modern genre also called drone music (called 'dronology' by some books, labels and stores, to differentiate it from

ethnic drone-based music) is often applied to artists who have allied themselves closely with underground parameters and post-rock and experimental modalities as well as fit into dark ambient (customarily associated with the tentacles of the Brazilian composer and multi-instrumentalist too), minimalist and noise music.

Always Otacílio Melgaço explored with resourcefulness this singular creating dialect and now, in direct purpose, we're before a new record devoted entirely to. Still reverberating retrospective views of the own legacy, he utilizes random procedures to develop its distinctive contribution to the genre. In particular statement, O.M. said that flirted with John Cage and the

relationship with aleatoric perspectives (here, in a superposition of extensive independent sonic layers) to find and expand the nexus that culminated, accordingly, in Melgacian ‘Dronology’. Such intersection is only one of several constructive ‘eccentricities’ of Otacílio.

I quote another: as you must know every day more, an unmanned aerial vehicle (UAV), commonly known as a d-r-o-n-e, as an unmanned aircraft system (UAS), or by several other names, is an aircraft without a human pilot aboard. The flight of UAVs may operate with various degrees of autonomy: either under remote control by a human operator, or fully or intermittently autonomously, by onboard

computers. It's exactly adopting the
fuss produced by one of these
vehicles Mr. Melgaço concludes the
third part of his enigmatic Piece. Not
only the noisy effect, but the
metaphor-in-question speaks for
itself.

Here, there and everywhere.
Present, past and future. Echoes of a
triadic dimension over the subtle
unhurried kaleidoscope audible.
References that go beyond borders
(geographic, chronological,
historical, cultural) - bearers of a
metaphysical nature, assuredly.
However it's more than that. Martin
Heidegger uttered: 'Being and time
determine each other reciprocally,
but in such a manner that neither
can the former - Being - be
addressed as something temporal

nor can the latter - time - be
addressed as a being.' It's a
possible definition for the work that
you will now absorb. Four-
dimensionally." (Pablo S. Paz;
Argentinean musicologist)

"A flawless translation of what can
be conceived as m-a-n-t-r-a by the
contemporaneity." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

§

I - Some artists who are related to
Drone music:

Theater of Eternal Music (ou The
Dream Syndicate: La Monte Young,
Marian Zazeela, Tony Conrad, Angus
MacLise, John Cale, et al.)

Charlemagne Palestine
Eliane Radigue
Kraftwerk
Klaus Schulze
Tangerine Dream
Sonic Youth
The Velvet Underground
Robert Fripp e Brian Eno
Robert Rich
Steve Roach
Stars of the Lid
Earth
Coil
Sonic Boom
Phill Niblock
Sheila Chandra
Sunn O)))
Cocteau Twins;

II - The Sanskrit word mantra- (m.;
also n. mantram) consists of the root
man- "to think" (also in manas

"mind") and the suffix -tra, designating tools or instruments, hence a literal translation would be "instrument of thought".

Electrocochleography

XI > electroluminescence

XII > electroosmosis

XIII > electroexcitation

XIV > electrojazz

XV > electroanesthesia]

[duration 46:28] all rights reserved

+

"Lukas Foss once commented: 'It is the element I miss in electronic music - (...) no loving immersion.' I fully understand the statement (and, in times of unbridled praise to hypertechnology, I bring this quote on purpose because it seems to me quite reliable) but when there are

exceptions, are splendid - in density,
breadth, inventiveness, substantiality
and rise.
That's what we'll unscramble and
decipher below.

INTRODUCTION

Unlike the standard procedures of
our reviews,
‘Electrocochleography’ leads us to
an unusual ephemeris. In a joint
action, the release of such work is
linked to the posting of an interview
by journalist Eduardo Ribeiro (Thump
Vice magazine)
with O.M. | Synchronized Date: July
27, 2016.

[>> check out the teaser
(scenographic Projection)]

www.youtube.com/watch?v=V7bf5DAWjy0 <<]

The dialogue took place in Portuguese and we prefer to keep it that way. Outmoded, there's a tradition of believing that 'every translator is a traitor' (traduttore, traditore). Just in case, Mr. Campbell and I assume our loyalty to the Melgacian verb. Nevertheless, we delegate to a digital medium the mission: for those who do not speak the official idiom of Brazil, allow them to accompany the nuances of the thought-provoking conversation. >>
Just make good use, if you please: translate.google.com <<

Then, after my presentation of the album, two interventions:

1- Previously sent to the interviewer,
the words of Mr. Campbell about the
Suite

and

2- The colloquy itself.
[My preface is an intersection among
them. Sewing their ideas and
terminologies.]

I thank you all, ladies and gentlemen,
for your attention, understanding and
appreciation.

FEATURING
THE
WORK

Electrocochleography (abbreviated
ECochG or ECOG) is a technique of
recording electrical potentials
generated in the inner ear and

auditory nerve in response to sound stimulation, using an electrode placed in the ear canal or tympanic membrane. The test is performed by an otologist or audiologist with specialized training, and is used for detection of elevated inner ear pressure (endolymphatic hydrops) or for the testing and monitoring of inner ear and auditory nerve function during surgery.

I have the habit to emphasize this Melgacian predicate and increasingly it seems inescapable: the striking ability to handle metaphors. The title of present Piece, focused on Electronic Music, is a chef d'oeuvre in every way. Etymologically, phonetically, figuratively ... And what's indispensable: its content also sounds like a creation

irreproachable.

‘Electrocochleography’ is a Suite
and Otacílio elevates, as few, his
approach to current
E-l-e-c-t-r-o-n-i-c-a
until respectable complex levels.
Several explanations for this, I’ll
throw - randomly - a spotlight
on some:

>>

i - He can transplant his skills in
‘Elektronische Musik’ for a whole
more assimilable context, when so
wishes;

ii - Its timbristic plurality (and
therefore ‘instrumentalistic’) is a
relevant factor to give corporeality
to dashing compositional pillars;

iii - The versatility of his soundscapes is breathtaking. Only this topic, precisely because of its extreme ingenuity, would be enough to potentially catapult the focused stylistic enclave to a desired Olympus;

iv - The thoroughness, meticulousness revealed in fifteen 'movements' (all of them properly baptized) shows the itemized degree of compenetrated dedication to an admirable 'inventive engineering'. I suggest, a propos, every listener find the thread between this nominal division and the audible;

v - From an extensive discography, the exciting freedom to exuberantly effervesce metalanguages. For

example, plus incidental subtle interventions, two fragments enclosing the Suite (contributing decisively to its eccentric complexion) are from another stupendous album, ‘OMFUG! | Other Music For Uplifting Gormandizers!’

melgacootacilio.bandcamp.com/album/omfug-other-music-for-uplifting-gormandizers-a-tribute-to-david-bowie-otac-lío-melga-o-duration-01-02-18

dedicated to David Bowie;

vi - Transcultured kineticism. Not only in the musical universe. Throughout a cosmopolitan cultural intercommunication. I’ll comment on two curious aspects because are numerous:

a) 2001: A Space Odyssey is a 1968 epic science fiction film produced and directed by Stanley Kubrick. I make a parallel between the voice that punctually accompany us along the Suite and HAL 9000. HAL (Heuristically programmed ALgorithmic computer) is a sentient computer (or artificial general intelligence) that controls the systems of the Discovery One spacecraft and interacts with the ship's astronaut crew. An interesting insight is the metaphorical sense possibly included in 'ECochG or ECOG' spoken words, which begins with a normal diction and ends (uncomfortably?) 'numbed'. I see that, here: a purposely Melgacian dichotomous stance. On the one hand is an aspect that highlights the futurism, the avant-garde ambience

of his work and, on the other hand, strikes me as a critique pointed at as many manipulate the electronic cosmos (some artists if inept, some audience if passive) about to take it to entropy (not the gradual decline into disorder, but into nothing, nil, zero);

b) Note the record sleeve. Bringing up (reinventing) a Russian painter born in the nineteenth century, it remains enigmatic when relates to

the theme. **Gargantuan** detail that makes wider the range of references involved. Under the wings of a kinesthetic production, an open offspring becomes synonymous with kaleidoscopic sources and interpretations (like every great Work of Art should be);

vii - All that's customarily decoded
as ephemeral and 'enslaved' by
ultra technology (if frigid, when
frigid) is discarded from
the prisms of O.M.;

viii - Here, a very specific point of
view: in fact, most of the time, in my
understanding, there's an Achilles'
tendon (several, alias) in (I speak of
what's most widespread, of course)
the 'actual' Electronica: the
exaggerated serialization of
monolithic beats or, as I prefer:
dumbed down rhythmicities. Endless
and tiresome loops. Beyond the
jargon, such devices rarely used
masterfully as 'repeatability': or -
yes - find the magistral appropriate
ratio in the hands of Otacílio or are
atrophied/aborted if disposable
(Melgaço has no sympathy for fads

or purely mercantilist tendencies);

ix - I will not make mention of various artists flirting with electronic elements, but to whom want directly do Electronic Music (there are differences among one horizon and another). Okay, I quote, therefore, another tendon: often or the niche is restricted to one of the entertainment industry arm, mere 'muzak' (this is the face more pasteurized); or ends up being a bunch of insistently annoying noises (this is the face more falsely restless). Most often, it's hovering - like a pendulum - in limbo amid them. Both vertexes, in my opinion, are, each in its own way, emptied expressions. Or on its narcotic harmlessness, or when there's an attempt to make it appear a

supposed 'sophistication' (in reality,
a euphemism for 'soulless') that,
frankly, is too archaic if we, at least,
listen to what, decades and decades
ago, was done in the cradle that
originated the 'modern' genre (I will
not even refer to what today
truthfully is the latest - intelligent -
E.M. - as is the album here
emphasized - because I would be
very very, to use another
euphemism, 'cruel' with, retaking

the **beginning** of my
criticism, all who wear the shoe). A
bizarre question: sometimes both
lightly (en passant) can be
interlaced. Respectively, or as an act
of sterile boldness or proselytizing
concession. Anyway, the architect of
'Electrocochleography' is antipodal
to it all.

Initiatives like
‘Electrocochleography’, seem very
important because they’re
evidences that O.M. is not imprisoned
in pedantic or egotistical or hermetic
musical erudition and also not lost,
by means of a doubtful/suspicious
‘accessibled’ expansionism, in
inconsistent (pardon the term)
‘vaselined’ experiments. It’s true
that Otacílio has the 21st-Century
Classical Music as its natural origin.
Or, in another connotation, the
Contemporary Music. It’s true that
this makes the hearing of his
creations becomes more challenging
and provocative. He’s keen to
remain a ‘stranger in the nest’, no
matter where he’s hovering. One
Flew Over the Cuckoo's Nest. Thus,

the Brazilian composer and multi-instrumentalist gives his contribution to an outlook that stands for authenticity, fluxuosity and altitude. Made this vehement observation: progressively updated, a contextualization of the Melgacian directions (when exploring such territoriality - nor inexpugnable nor vulgarized -) in one paragraph:

‘ Electronically produced music became prevalent in the popular domain by the 1990s, because of the advent of affordable music technology. Contemporary electronic music includes many varieties and ranges from experimental art music to popular forms such as electronic dance music. Today, pop electronic music is most recognizable in its 4/4 form and vastly more connected with

the mainstream culture as opposed to its preceding forms which were specialized to niche markets. In recent years (2000s and 2010s), as computer technology has become more accessible and music software has advanced, interacting with music production technology is now possible using means that bear no relationship to traditional musical performance practices: for instance, laptop performance (laptronica), live coding and Algorave. In general, the term Live PA refers to any live performance of electronic music, whether with laptops, synthesizers, or other devices. In the last decade, a number of software-based virtual studio environments have emerged, with products such as Propellerhead's Reason and Ableton Live finding popular appeal. Such

tools provide viable and cost-effective alternatives to typical hardware-based production studios, and thanks to advances in microprocessor technology, it is now possible to create high quality music using little more than a single laptop computer. Such advances have democratized music creation, leading to a massive increase in the amount of home-produced electronic music available to the general public via the internet. Artists can now also individuate their production practice by creating personalized software synthesizers, effects modules, and various composition environments. Devices that once existed exclusively in the hardware domain can easily have virtual counterparts.'

Likewise, throughout these 'waters',

Mr. Melgaço sails, submerges.
Merging ubiquitous mobility and
abyssal depth. But always dialectical,
I think about Otacílio and the desert
too. ' Since the time of St. Jerome, it
was mandatory for any kind of
scholar or thinker to spend time out
in the desert in solitude. It's no
coincidence that the desert has been
a major part of the visionary or
mystical experience from the
beginning of time', Bill Viola -
consecrated contemporary video
artist - teaches us.
'E-l-e-c-t-r-o-c-o-c-h-l-e-o-g-r-a-p-h-y'.
It's composed of sonic 'water
droplets & sand grains': there are
both mixed. Oceanic and desertic:
being invaginated by or penetrating
into the womb of waters, into the
uterus of sands ... just like if we were
in a ... loving immersion." (Pablo S.

Paz; Argentinean musicologist)

“Quando Stephen Dedalus contempla o mar parado à sua frente, o mar não é simplesmente o objeto privilegiado de uma plenitude visual isolada, perfeito e ‘separado’; não se mostra a ele nem uniforme, nem abstrato, nem ‘puro’ em sua opacidade. O mar, para Dedalus, torna-se (...) uma superfície que só é plana para dissimular e ao mesmo tempo indicar a profundidade que a habita, que a move, qual esse ventre materno oferecido à sua imaginação como um ‘broquel de velino esticado’, carregado de todas as gravidezes...” (Georges Didi-Huberman)

Uma Suíte é, grosso modo, como se chama o conjunto de movimentos

instrumentais dispostos com algum elemento de unidade para serem tocados sem interrupções. Ao todo, quinze movimentos dão vulto a ‘Electrocochleography’; obra do compositor, arranjador, condutor, multi-instrumentista Otacílio Melgaço.

‘Eletrococleografia’ é a medição da atividade elétrica do ouvido interno gerada pelo som. Como é habitual às proles melgacianas, estamos diante de uma Peça polissêmica. Não só pela citação à música eletrônica

como um **metamórfico** prefixo que percorre (e repercute por) todos seus quarenta e seis minutos e vinte e oito segundos como também devido a dois complementares fatores:

1- a ebulição de um dialeto estilístico
a uma compleição francamente
expansiva - no caso, suítes são
típicas do chamado meio 'erudito' e
é a mente de um criador
iconoclasticamente contemporâneo
que está por detrás da arquitetura
audível de 'Electrocochleography';

2- o advento de proposições plurais
que abarcam legiões de
instrumentos, miríades de
performances, mosaicos de
ambiências...que não admitem
fronteiras.

Há um depoimento-espelho que
muito bem contextualiza o que
representa o novo álbum de O.M.:

Luc Ferrari, mito da 'musique
concrète', uma vez afirmou que

‘electronic music used pure sounds, completely calibrated. You had to think digitally, as it were, in a way that allowed you to extend serial ideas into other parameters through technology’.

Já Thomas Bangalter, de outra geração e habitat, chega a declarar: ‘The spirit of (...) electronic music, in the beginning was to break the rules, to do things in many different ways. It's very strange how electronic music formatted itself and forgot that its roots are about the surprise, freedom, and the acceptance of every race, gender, and style of

music (...). Instead, it started to become this electronic lifestyle which also involved the glorification of technology.’

Melgaço nos revela, não só no cenário brasileiro mas cosmopolitista, peculiar ´middle path´. Discrepante a muitos, não ´glorifica a tecnologia´ (em outras palavras: não ´desalma´ sua música). Contudo ele tem total ciência de que há ´anima´ tanto na voz humana ou num instrumento fon´orgânico feito de madeira quanto em máquinas de última geração e a chave-mestra que a evoca se encontra nas mãos do próprio músico que se faz valer dos parâmetros necessários para dar bem calibrada vazão a extensões rizomáticas de multivalentes ideias. Efervesce, com bastante propriedade, particular compostura voltada a rompimentos para com qualquer tendencial rigidez normativa; perverte regras, abraça o

que é surpreendente, libertário,
includente. Nesse sentido, é
etimologicamente radical. Mas não
só. Do elemento derivativo ao
metafórico: para se auferir a
atividade elétrica da internalidade
auditiva: há de se reconhecer e de
se reinventar o sentido
exuberantemente quintessencial de
interiorização da própria audição-
em-ato e, se isso se dá por meio de
um som gerado, 'o' som gerado
aqui recebe um nome:
'Electrocochleography'." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

S U P P L E M E N T

The article:

thump.vice.com/pt_br/article/elect

rocochleography-premiere-otacilio-
melgaco

"Electrocochleography, new work of multi-platform creator (Otacílio Melgaço), is a journey that takes a little more forty-six minutes by the possibilities of sound art." (THUMP | The electronic music & culture channel from VICE)

PLUS

With exclusivity, see the full interview from which the article was written:

EDUARDO RIBEIRO (Thump Vice magazine) - Fale um pouco de sua trajetória e formação/produção na arte e na música, e como chegou até aqui.

OTACÍLIO MELGAÇO - Talvez minhas respostas não sejam as mais pertinentes e lhe peço desculpas por isso - de antemão. Acontece que sou convictamente um autodidata. Se em mim um marco inicial, ei-lo. O alagoano Hermeto Pascoal afirmava: 'meu professor é meu dom'. Não que seja uma mera escolha dentre a geleia geral contemporânea, Arte para mim é medula: não almejada dentre um leque de opções formativo-produtivas cabíveis e sim (tal qual um sacerdócio) nós nos permitimos nos possuir por. Às vezes nem há tal permissão ou permissividade, há o ato de se lançar – sem premeditações, de súbito – nessa fluxuosidade. Tenho grande apreço pelo que é 'súbito'. Talvez seja a melhor tradução para 'tempo'. Através do 'súbito'

invagina-se o ´sempiterno´,
compreende? O que se costumara
chamar de ´dom´ pode ser traduzido
como ´dádiva´, ´dote´. Sinto de
outro modo, penso em ´δαίμων´
(´daímôn´, o gênio pessoal
socrático). Me recordo sempre de
um ditado oriental, não *ipsis litteris*
mas... ´se for um Artista, então seja o
Deus de sua Arte´. Uma divindade
portanto iconoclástica em sua
essência. Um paradoxo? Claro. Me
excita quando em Blake leio: ´If you
have formd a Circle to go into, go
into it yourself & see how you would
do.´ Deixa-se de lado o pendor ou
desafio de se partir (d)o coração
desse Círculo para que, justamente
feito você epicêntrico, se
expandam...mais e mais. Minha
trajetória se dá conjunturalmente em
uma Torre de Marfim. Sem

pejoratividade. Me refiro a um espaço de criação em si soberano, quase monástico, alheio a tantos escapes ou exílios. O sumo, a polpa.

Ali há o berço a meus todos engendros. E sim e por fim, os meios digitais se tornam adequados dínamos propagadores tanto às proles sônicas quanto a meus flertes com a dramaturgia, dança, videoarte et cætera.

E.R. - Como você atua no campo da música eletrônica e o que é o projeto Electrocochleography?

O.M. - Gosto da perspectiva de ser um estranho no ninho. Quanto a tudo, aliás. Antitética a ser postura forjada, trata-se de uma compostura natural em/a mim. Privilégio e condenação, simultaneamente. O

termo ´eletrônica´ é vastíssimo,
poderíamos zarpar em direção a
inúmeras conotações no entanto se
tento amalgamar nortes a essa
atuação, se voltariam à inserção de
meus enveredamentos pela
Elektronische Musik no que passou
esse campo (gênero musical repleto
de sub-estilos) a se convencionar
como tal - mais massivamente de
certo tempo para cá.

Electrocochleography é uma Suíte.
Pode ser encontrada (Duke Ellington
foi um de seus baluartes) em jazz e
demais vertentes musicais populares
contudo originalmente suas raízes
são ´clássicas´. Não tenho a menor
aptidão a adotar jargões como
´clássicas´, ´eruditas´...e somente
o faço aqui como uma ou outra
palavra-valise, um atalho. Essa obra
discográfica então preserva

específica arquitetura e nela já reside uma proposta, em seu nascedouro, híbrida. Sua duração resfolegante (uma Peça sonora de 46 minutos e 28 segundos) já é prova disso. Em contrapartida, a engenharia, isto é, suas entranhas estruturais se abrem a penetrantes e extrapolativas e espraiantes timbrísticas, ambiências, dialetos e dialéticas. Considero um desenvolvimento genuíno do que eu já estivera a edificar em discos como KlingKlang e Psicastenia Legendária.

melgacootacilio.bandcamp.com/album/klingklang-otac-liao-melga-o-duration-40-57

melgacootacilio.bandcamp.com/album/psicastenia-legend-ria-otac-liao-melga-o-duration-53-05

E.R. - Como são as apresentações ao vivo que você faz? Você as envolve em algum conceito multiplataforma?

O.M. - A priori, vale afirmar: são raras. Tenho uma postura muito, muitissimamente próxima a de Glenn Gould a respeito disso. Gould a quem recentemente, diga-se de passagem, dediquei, na íntegra, uma obra:

melgacootacilio.bandcamp.com/album/when-blue-turns-gould-otac-lion-melga-o-duration-01-07-22

Raras mas, paradoxal e provavelmente, se tornem menos...por meio de um dos meus projetos paralelos (a banda Baal des Quat'z'arts; com que - há pouco tempo e a propósito do assunto que acabamos de abordar -, participei -

como talvez uma espécie de
‘grimme ælling’ - da décima
coletânea Hy Brazil de Chico Dub).

baaldesquartzarts.bandcamp.com

chicodub.bandcamp.com/track/otacio-lho-melga-o-high-brasil-feat-baal-des-quat-z-arts

Espectáculos que já fiz, os costumo definir como Aparições. Geralmente não anunciadas com antecedência, em locais pouco previsíveis, circunstâncias atípicas, ...quicá tentáculos de um esprit kamikaze como é o meu. Palco me é sinônimo de arena, inexoravelmente um antro a ritos de passagem. Antro enquanto fumaça; gruta natural, profunda e escura, a servir de abrigo às feras. Logo, não me é serializável. Até

mesmo porque nele (no palco) deve
haver uma certa crueldade
intrínseca. Em que sentido? Por
pequenículas taras que tenho pelos
dadaísmo e surrealismo, posso
evocar aqui o Teatro da Crueldade de
Artaud. Anti-racionalista, pré-verbal;
útero inconfinável do imaginário, do
sensorial, intuitivo...não obstante, a
mim, deixando de ter como
maquinaria infernal a angústia ou
medo ou insegurança (não que se
furtem de também ser engrenagens
pontuais mas) para abraçar
articulações que lancem alguma
unicidade maior a todos os que ali se
encontram. Ao vivo aos vivos. E,
claro, espectros do que é belo. E vale
Valéry: ‘a definição de belo é fácil: é
aquilo que desespera.’
Como a m-u-l-t-i-plicidade é parte
sine qua non de minhas concepções

artísticas, as plataformas que adoto
não perderiam esse prefixo.

E.R. - Que tipo de ressonância você
quer produzir no ouvinte com esta ou
outras obras?

O.M. - De determinada maneira, a
resposta anterior é prenunciadora,
em potência, dessa mesma
magnética ressonância. É
consonante dissonância e dissonante
consonância e...definitivamente
acredito em arrebatamento. Mútuo.

Me desgarro de qualquer prisma que
torne o artista um paternalista
quanto a seu público. Prefiro ser um
elemento provocador; a Peste.
Porém ressalto o nexó lacaniano,
digamos, dessa pestilenta
provocação. De um de seus ex-

analisandos ouvi que ‘ com uma mão
ele nos chacoalhava, com outra
amparava.’ Sendo assim, tenho
também estima pelo acolhimento.

Tantas vezes a música
contemporânea, que é de onde – por
própria conta – emergi, se tornou
um apetrecho sádico – sob a
desentesada batuta de muitos – para
se testar ou a paciência ou
ignorância ou benevolência ou
suspeita complacência ou os limites
de insanidade ou a falta do
imperativo questionador ou (como
não complementar? com) o
masoquismo...de algumas pessoas.

Divirjo frontalmente de. Tenho
fascínio por ir aos extremos (e
paralém) com o intuito de que esse
afinco extrapolativo azeite em mim
um sentido mais maturado de
temperança. O caminho do meio,

essa terceira margem. Me marginalizo três vezes (três vezes três me torno invertebrado) para compreender melhor as espinhas dorsais. As colunas-mestras. E vice-versa. Não componho nem comporei, não me instrumentalizo para aqueles que não possam compartilhar comigo uma mesma qualidade de tempo e atenção como a que eu lhes dediquei. Não faço esse tipo de entretenimental concessão. Por outro lado, como no amor rilkeano, em última instância somos - músico e ouvinte - duas solidões protegendo-se uma à outra.

E.R. - Sua criação musical pode ser entendida dentro de alguma corrente artística? Há um cenário ou outros artistas com quem sua produção dialoga?

O.M. - Veja bem, se fosse em busca de um verbete wikipédico, ‘21st-Century Classical Music’ seria aceitável pois é ‘art music’, na tradição clássico-contemporânea, produzida a partir dos anos 2000. Alguns elementos do século anterior foram mantidos, incluindo o poliestilismo e ecletismo, que, aliás, procuram incorporar rastros de quaisquer vertentes da música, independentemente de serem ‘eruditas’ ou não. As fronteiras entre correntes passam a ser derretidas, indiscernibilizadas. Vai daí que, em confirmação, as multiplataformas se tornam uma prática notável tal qual a Internet em seus recursos metamórficos. Outro entendimento, ainda sob feição enciclopedista, tenderia a se abrigar na ‘Música Contemporânea’, sendo

a dos séculos XX e deste, parida após o movimento impressionista e os vários nacionalismos. Pode-se dizer ainda que todo compositor que se encontra ainda vivo: a faça. [Há espaço a polémicas. Mas e um que pretenda pastiches de Bach? Mesmo assim? Sim pois seriam inquestionáveis suas diretrizes para ‘decodificar e reanimar’ aqueles estereótipos de composições?; sua formação é oriunda de que inevitável sincronicidade histórica e quais os efeitos mesmo que sub-reptícios disso em suas ditas criações?; estará imune a respectivo Zeitgeist - para além de suposto estratégico domínio estilístico?; os, por exemplo, cravos através dos quais tocarão suas ‘réplicas’ soarão com indefectível fidelidade aos bem temperados do século XVIII? ...e

assim por diante.] Ao contemporâneo a contemporaneidade; quer se queira, quer não. Devo acrescentar que, dada a resposta, me mantenho, a despeito de, um artista intemporal. Concorde com Drummond: fica-se enfadonho ser 'moderno', o querer se entrega (agora) é ao 'eterno'.

Retomando o fio de Ariadne, sobretudo verso aqui 1- a desconstrução do que pode ser alcunhado como propriamente 'instrumento musical', inaugurando – dia a dia, sol a sol – um manancial de vindouro aparato timbrístico; 2- o nos deslocarmos por sobre e entre novas veredas que se proliferam como gamas – em fonte – de (não somente parafernalias de notas e pausas mas) ruídos – os

correntemente disponíveis, os a se
ainda dar à luz; 3- a implosão de
paradigmas antes enclausurantes ou
tendencialmente de rígida rotulação;
4- instigantes experimentos
transculturais; ...; ...sem mencionar
5- os obsessivos leviatânicos
irresistíveis avanços tecnológicos
em voga e que a tudo permeiam.

Por esses pressupostos, meus
diálogos se dão com interlocutores
de mil faces; mil e uma pois todos
batizados nas águas desse
polissêmico diluviente
cosmopolitismo...

E.R. - Quem são Nausícaaa Ensemble
e Zycluz Quartett, que aparecem
como participações?

O.M. - São parte de meus rizomas
globais. Teias que formei para que

pudesse laborar ao lado de demais artistas de todo o mundo no entanto, em esmagadora maioria das vezes, à distância. Assim é de minha predileção. São como que heterodoxas Sociedades Fono-Anônimas e nelas, todos – com exceção daquele que capitaneia este ou aquele projeto – atuam sob pseudônimos ou tais designações apontadas por você. Há outras como HoniG Stahl Orchester, CadavreXquis Ensemble, The Dark Midas Combo, Mahashiva Orchestra... Sem dúvida, rayuela multilateral, reversível. Quando sou convidado para participar de uma dessas agremiações de outrem, atuo igualmente incognitamente. Somos como que espelhos cubistas, superfícies que refletem (ondas sonoras?) raios luminosos mas que

concomitantemente os absorvem e os espalham não somente a uma definida direção mas a todas elas...

E.R. - Lá no seu Bandcamp vemos que você tem uma extensa produção de lançamentos. Como acontece o seu processo? Você está sempre criando alguma coisa?

O.M. - Perenemente. Meu processo é kafkiano; mancomunadas a veios constantes que chegam ao absurdo de esquadrihar o Absurdo, as linhas – as cordas bambas – que separariam o que é real e o que é imaginário me são por demais tênues. E eu, inveterado funâmbulo... Há reverberações de Eisenstein em minhas montagens, ou seja, em como manejo e atraio as camadas sonoras que componho. Para que eu mesmo

as toque assim como todas as demais personalidades com quem divido meu ofício. As oriento, elucido, conduzo, regencio...até que os respectivos fragmentos de tais crias sejam a contento performatizados. Quando me redestinados também virtualmente...eu, derradeiro, lhes acrescento arranjos, efeitos, filtros, ..., os perverto, os efervesço, expando, os transubstancio. Viver é um rasgar-se e remendar-se. O ato genesíaco é incessante, só ganha término quando faço o lançamento oficial já sob o manto da disposição das faixas, arte gráfica, apontamentos de meus ambos curadores (Sr. P.S.Paz & Sr. Campbell) e apêndices afins. Ou nem isso. Se intuo que, mesmo após ulterior tempo indeterminado, ainda há uma interferência clamando a vir

à tona, não hesito em manter essa correnteza perplexamente desrepresada. Se permanecer somente na seara cinemática, haveria outros nomes à la Mário Peixoto, Andrei Tarkovski, Jean-Luc Godard, Peter Greenaway...com os quais mantenho promíscuas transdisciplinaridades.

Bandcamp, não é de marfim, mas minha gêmea Torre, nesse caso: babélica. A diferença é que, como ciciava Guimarães Rosa, a solução para Babel é mais simples do que se pode supor: que continuem a falar todas as línguas contudo que aprendam a se traduzir, se (acrescento eu porque assim os quero) generosos e inclusivos. É o que tenho feito ao longo de minha extensa produção. Esse abismo

navegável, descanso na loucura,
pássaro que põe ovos de aço...

&

I -

www.drmkotb.com/myimages/EcocohG.jpg

II - Suite, in music, is an ordered set of instrumental or orchestral/concert band pieces. It originated in the late 14th century as a pairing of dance tunes and grew in scope to comprise up to five dances, sometimes with a prelude, by the early 17th century. The separate movements were often thematically and tonally linked.

Le
Monde
Codifié

- Pièces
Pour
Piano
Préparé -

[duration 01:02:24] all rights
reserved

+

"A prepared piano is a piano that has
had its sound altered by placing
objects (called preparations) on or
between the strings.

The invention of the 'prepared', per
se, is usually traced to John Cage.
Cage first prepared a piano when he
was commissioned to write music for
'Bacchanale', a dance by Syvilla
Fort in 1938. For some time
previously, Cage had been writing
exclusively for a percussion
ensemble, but the hall where Fort's
dance was to be staged had no room
for a percussion group. The only
instrument available was a single

grand piano. After some consideration, Cage said that he realized it was possible ‘to place in the hands of a single pianist the equivalent of an entire percussion orchestra ... With just one musician, you can really do an unlimited number of things on the inside of the piano if you have at your disposal an exploded keyboard’.

However, some historical precedents:

In his *Ragamalika* (1912–22), based on the classical music of India, French composer Maurice Delage (1879–1961) calls for a piece of cardboard to be placed under the B-flat in the second line of the bass clef to dampen the sound, imitating the sound of an Indian drum;

In 1922 American Composer Henry Cowell (1897–1965) pioneered a technique he dubbed ‘string piano’, which involved having the pianist reach inside the piano and pluck, sweep, scrape, thump, and otherwise manipulate the strings directly, rather than using the keyboard. He developed these techniques in pieces such as *Aeolian Harp* (1923) and *The Banshee* (1925). Although Cowell's techniques don't call for placing objects (other than the hands) inside the piano, Cage frequently cited Cowell's work as the primary inspiration for his development of the prepared piano;

In his *Choros no. 8*, a 1925 work for two pianos and large orchestra, the Brazilian Heitor Villa-Lobos added to his score instructions to the pianist

to insert pieces of paper between the strings and the hammers to attain a certain sonority.

As from Kafka there's 'Kafkaesque', I think we can establish the term 'Melgacianesque'. This time is a perspective focused on the reinvention of the piano sound that gets the spotlight in the album 'Le Monde Codifié'!

Complex expressions that flow in a single instrument (such a 'specimen'). Individualized, even in multiple layers (as O.M. like to explore and expand) of its own identity, subjectivity. As Martin Heidegger wrote: 'Transcendence constitutes selfhood'. So, phenomenally, Otacílio Melgaço encodes and decodes Worlds." (Pablo

S. Paz; Argentinean musicologist)

"´Le Monde Codifié´ (in French);
´The World Codified´.

There are six Pieces. They make
mention of the six continents.
Track by track, are respectively
Europe, (Eur)Asia, Africa, Oceania,
Antarctica and America.

Considering this ubiquitous
geography but ´c-o-d-e-d´ (and
such word is vital), I expose my most
instant view:

´Bellum omnium contra omnes´. On
a planet that now seems so
disturbed; prone to isolationism and
segregationist trends; vulnerable to
terrorism; target of militarism (in its
various faces); with reactionary

governmental positions; taking the transnational economy as a kind of leviathan; ... how can we encode it all? Surpassing an establishment unreservedly self-centered & a 'status quo' increasingly obsolete in its structures and mechanisms which tend to proliferate interconnections with collectivity the same manner as occurs between a puppeteer and his puppets (and even if it's not as present within the borders of 'this' or 'that' country - more developed -, ultimately is manifest in international relations grounded in a worrying zeitgeist), 'encode' could be a way to decipher it towards resuming the future with our own hands. With a north more full of egalitarian glimpse. Decreasing dependence on a supposed political

‘representativity’, opening more paths to initiatives originating from organized and enlightened populaces.

A north, in fact:

c-o-s-m-o-p-o-l-i-t-i-s-t.

Not in moralistic or doctrinal or naive or utopian sense, but athwart 1)

a fairer distribution of global richness (only once, I'll announce,

terrified, a source: OXFAM, the

prestigious British foundation in

international development area,

recently released a report which

shows that 1% of the population has

the same wealth as the other 99%

remaining. There are other ways to

reveal this global scandal. For

example: 62 families hold the same

affluence as 50% of the world

inhabitants); 2) a less imposing

cultural exchange on the part of

‘some’ - in order to many ethnic,

racial, folk, societal artistic
expressions are not asphyxiated or
even buried alive; 3) more
respectability to coexistence (or at
least the existence) of divergent and
contradictory identities either in
their original niches or in motion
around the earth etc etc etc.

All this is, in my intuition, one of the
appropriate connotations concerning
‘The World C-o-d-i-f-i-e-d’. If so,
‘prepare’ the piano, make the
instrument ‘prepared’ ... would be a
metaphor for turning point,
mindwalk.

It’s also the title of a Flusserian
work. [Conférence du 3 Mai 1973,
Paris: Institut de
l'Environnement/Centre de Formation
Permanente pour les Arts Plastiques,
1974.] Vilém Flusser (1920 – 1991)

was a Czech-born philosopher, writer and journalist. He lived for a long period in São Paulo (where he became a Brazilian citizen) and later in France, and his works are written in several languages. His early work was marked by discussion of the thought of Martin Heidegger, and by the influence of existentialism and phenomenology. Phenomenology would play a major role in the transition to the later phase of his work, in which he turned his attention to the philosophy of communication and of artistic production. He contributed to the dichotomy in history: the period of image worship, and period of text worship, with deviations consequently into idolatry and 'textolatry'.

Based on these points, we can try, with more fundamentals (detail on the misty cover that much resembles William Blake paintings, carrying a stupendous symbolicity), find the possible scope from what Otacílio sets sail (going beyond any manichaeism and fetishization) for making this well prepared globalist conceptual superlative sonic creation.

As an addendum, I'll mention five (among several) minutiae very interesting and typically Melgacian:

i - For me, apart from the reference to the fascinating Piet(er Cornelis) Studio (a way of saying that life is art, art is life; both are indiscernible), through the elusive sonorous ambience: it's a

tribute to Nelly van Doesburg &
Jakob van Domselaer. To
contextualize my words, confer
‘De Stijl’.

But it’s about something else this
item: we know that the Dutch painter
Mondrian loved jazz, especially the
boogie-woogie. Boogie-woogie is a
musical genre that became popular
during the late 1920s, but developed
in African American communities in
the 1870s. It was eventually extended
from piano, to piano duo and trio,
guitar, big band, country and western
music, and gospel. While the blues
traditionally expresses a variety of
emotions, boogie-woogie is mainly
associated with dancing. Is not
strictly a solo piano style but
it’s undeniable that this instrument
is its main ‘voice’ (accordingly, it

does not seem coincidental that the piano stars in 'Le Monde Codifié'). Verify you as, in the last seconds of the first track, D.M. makes strategic (and witty) mention of the gender;

ii - Kaleidoscopic allusions. Pierre Edouard Leopold Verger, alias Fatumbi or Fátúmbí (1902, in Paris, France – 1996, in Salvador, Brazil) was a photographer, self-taught ethnographer, and babalawo (Yoruba priest of Ifa) who devoted most of his life to the study of the African diaspora — the slave trade, the African-based religions of the new world, and the resulting cultural and economical flows from and to Africa. At the age of 30, after losing his family, Pierre Verger took up the career of journalistic photographer.

Over the next 15 years, he traveled the four continents, documenting many civilizations that would soon be effaced by progress. (...) In the city of Salvador, Brazil he fell in love with the place and people, and decided to stay for good. Having become interested in the local history and culture, he turned from errant photographer to a researcher of the African diaspora in the Americas. His subsequent voyages are focused on that goal: the west coast of Africa and Paramaribo (1948), Haiti (1949), and Cuba (1957). After studying the Yoruba culture and its influences in Brazil, Verger became an initiated of the Candomblé religion, and officiated at its rituals. During a visit to Benin, he was initiated into Ifá, became a babalawo (priest) of Orunmila, and was renamed Fátúmbí.

Verger continued to study and document his chosen subject right until his death in Salvador, at the age of 94. During that time he became a professor at the Federal University of Bahia in 1973, where he was responsible for the establishment of the Afro-Brazilian Museum in Salvador; and served as visiting professor at the University of Ifé in Nigeria. The non-profit Pierre Verger Foundation in Salvador, which he established to continue his work, holds more than 63,000 photos and negatives taken until 1973, as well as his papers and correspondence;

iii - Ui-Te-Rangiora is from Polynesia, thus comes from Oceania. But there's the legend that was the discoverer of Antarctica. Another example (previous topic already

signaled in the equal direction) of
how Otacílio inserts subtle
intersections betwixt his offsprings;

iv - 'Pindorama' has the exact
duration of twenty-one minutes.
Being aware of its etymology, some
analogy with the century in which we
are?;

v - Plus. The very sixth Piece is
dedicated to a personality who was
born in the same state of Melgaço; is
his fellow countryman. Among many
predicates he had, Ivo Pitanguy
established himself (and was
consecrated) worldwide as a plastic
surgeon. The prepared piano is not
exactly the instrument through a new
plasticity?

Mr. Pitanguy used to say that his

‘specialty it is the attempt to reach harmony between body and spirit, emotional and rational. To be happy with yourself is by no means a superficial desire. My operations are not just for my patients’ bodies. They are for their souls.’ The parallel of these words with the profile and work of the composer and multi-instrumentalist Otacílio Melgaço is really undeniable. Yes, art is not what you see, but what you make others see. More than that. Paraphrasing Degas, it’s what O.M., once for all and beyond, makes us h-e-a-r." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Peredvizhniki, often called The Wanderers or The Itinerants in

English, were a group of Russian realist artists who formed an artists' cooperative in protest of academic restrictions; it evolved into the Society for Travelling Art Exhibitions in 1870;

II - Fátúmbí (in Yoruba), "he who is reborn through the Ifá" (Ifá: "cowrie-shell divination"). Messenger between two worlds;

III - Ui-Te-Rangiora is believed to have been a 7th-century Polynesian navigator from the island of Rarotonga. According to Māori legend, Ui-te-Rangiora sailed south and encountered ice floes and icebergs in the Southern Ocean. He called this area of southern ocean Tai-uka-a-pia (sea foaming like arrowroot) due to the ice floes being

similar to arrowroot powder. It is also claimed that Ui-te-Rangiora reached the Ross Ice Shelf, although he did not land on it;

IV - Antarcťicus. The Antarctic. A polar region, specifically the region around the Earth's South Pole, opposite the Arctic region around the North Pole. The Antarctic comprises the continent of Antarctica and the ice shelves, waters, and island territories in the Southern Ocean situated south of the Antarctic Convergence. The region covers some 20% of the Southern Hemisphere, of which 5.5% (14 million km²) is the surface area of the Antarctic continent itself;

V - Pindorama is a designation for the mythical place of the Tupi-

Guarani people, which would be a land free of evils. Archaeologists believe that the myth has been formed at the time of ancient migrations, when the Tupi-Guarani moved to the Brazilian coast, current eastern region of South America. Several Tupi-Guarani groups inhabited the region to "Pindorama invasion", better known as "discovery of Brazil".

Name by which the people of the Peruvian Andes and the Pampas refer to Brazil;

VI - Ivo Hércio Jardim de Campos Pitanguy (1926 – 2016), born in the city of Belo Horizonte/Minas Gerais, was a plastic surgeon based in Rio de Janeiro.

Pitanguy studied at the Bethesda North Hospital in Cincinnati, where he worked with John Longacre. Soon after, Pitanguy went to France and England where he studied plastic surgery.

In 1953 he began working at a Brazilian hospital. On December 17, 1961, a burning circus tent fell on 2,500 spectators in the Brazilian city of Niterói. Pitanguy treated burn victims for weeks on an emergency basis. He later referred to the event as life changing, as it taught him that for many, physical appearance was critical to living. He founded a private clinic called Clínica Ivo Pitanguy in the Botafogo section of Rio de Janeiro where he operated on clients and trained surgeons.

Was also a philanthropist. He renovated a ward at the public Santa Casa da Misericórdia Hospital in Rio where, for four decades, he has offered treatment for free. Pitanguy was a member of the Academia Brasileira de Letras and of the Academia Nacional de Medicina. The Pitanguy clinic in Rio also includes an auditorium and library for Pitanguy's lectures and writings for medical students;

VII - Check it:

melgacootacilio.bandcamp.com/album/codex-gigas-codex-seraphinianus-pe-a-para-percuss-o-piano-preparado-otac-lio-melga-o-duration-33-44

A
L u a
V e m
D a
Á s i a

[duration 29:16] all rights reserved

+

"´A Lua vem da Ásia´. It's never too late to say it: fulfilling the arduous task of trying to put into words an Art (such the Music) that has always seemed to me ´untranslatable´ (and that, in the case of Otacílio, it´s even more challenging), there´s, from what I can deduce, a Mixture of

- 1) Dreamlike remote/outlying reverberations/echoes of fascination/incantation/bewitchment that has O.M. - like Ulysses before the singing/the song of the Siren(s)?
- by Elizabeth Fraser/Cocteau Twins;
- 2) Mazy/delicate electronic layers;
- 3) Advanced/undulating harmonies of contemporary lineage;
- 4) Flirting, heterodoxly, with

spectrality: a canonical atmosphere, sometimes providently apocalyptic; perhaps reaching to the verge of sci-fi. 'Mantric' however hovering between (on the one hand) oriental balance of mind and, interchangeably, (on the other hand) its antithesis. Deserving highlight: there's, ergo, a certain surreal ongoing ambience (more specifically: inspired by the motifs of author Campos de Carvalho, countryman of Melgaço. Not the issues in their specific connotations but - perchance I can say as follows: an articulated propensity to 'resolve the previously contradictory conditions of dream and reality').

'Surrealism is not a poetry but a poetics, and even more, and more decisively, a World Vision', said

Octavio Paz. Now, a magnetizing
‘World Audition’ too.” (Pablo S. Paz;
Argentinean musicologist)

“‘ At sixteen I killed my Logic
professor. Claiming self-defense –
and what defense might be more
legitimate? – I was found innocent by
five votes against two and went to
live under a bridge over the Seine,
even though I was never in Paris. I
(...) spent the nights stargazing ...’
(W.C.C.)

Walter Campos de Carvalho (1916 –
1998) was a Brazilian writer. An
outsider (it’s worth reiterating: as
is, in totum, Mr. Melgaço) in the
literary circles during his lifetime,
his writing was characterized by
ironic humour, iconoclasm and
unreal, bizarre, unusual themes.

The two sound Pieces - here - pay
tribute to Carvalhian novels; in an
approximate translation:

The Moon comes from Asia;

Cow with the subtile Nose / The still
Rain / The Bulgarian Pucaro.

Otacílio Melgaço becomes
increasingly sophisticated the
‘decanting’ of its multi-
referentiality in this concise
mesmerizing album.

The skill with which he interweaves
various sources (whether of
literature, cinematography,
sculpture, poetry, dance, painting, ... ,
plus mythology, anthropology,
ethnology, philosophy, psychology
and so on) has an extraordinary

range of possible perceptions and assimilations. There are no boundaries. Part of his concoctions points to the future: is visionary, prescient, unparalleled, personal. Part of its creation, as the composer and multi-instrumentalist has held, is dedicated to 'remake and reinvent the history of Mankind'. Full of rhizomes, transdisciplinary. It's therefore not unexpected how some of his records represent a reinterpretation of the vast spectra of human legacy (and beyond) in countless homages and elegies, adaptations and citations, interferences and deconstructions, ... , latitudes and longitudes (in the exact meaning of the terms, also as immeasurable metaphor).

The Moon - comes from Asia -

and the 'Melodies' - by Melgaço -."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - Campos de Carvalho was born in Uberaba, in the state of Minas Gerais (the same state where Otacílio was born). In 1938 he graduated in law, having retired as State Prosecutor of São Paulo, where he lived with his wife Lygia Rosa de Carvalho.

His life has always been linked to literature, initially published *Banda Forra* (humorous essays) in 1941, and *Tribo* (novel) in 1954 later wrote more novels: *A Lua vem da Ásia* (1956), *Vaca de Nariz Sutil* (1961), *A Chuva Imóvel* (1963) and *O Púcaro Búlgaro* (1964). The author also

collaborated with O Pasquim and worked in the newspaper O Estado de S. Paulo, in the period 1968-1978. After 1978 he retired from writing;

II - "A Lua vem da Ásia" (in Portuguese / pdf)

www.goodreads.com/ebooks/download/10387105-a-lua-vem-da-sia

III - "Campos de Carvalho & The Revenge of the Iconoclastic Icon" by Sinvaldo Júnior e Nelson de Oliveira (in English / Agulha Revista de Cultura)

textifique.com/campos-de-carvalho-the-revenge-of-the-iconoclastic-icon/

IV - Another reflection of Melgacian

kaleidoscope: the choice of the last considered Vincent van Gogh painting "Tree Roots" to appear on the cover of this phonographic disc, suffering interference from O.M. himself, suggests the already mentioned iconoclastic and unheard-of scenario that prevails throughout the whole work.

Le
Sexe
De
Dada

[duration 21:43] all rights reserved

+

"~ Every product of disgust capable of becoming a negation of the family is Dada; a protest with the fists of its whole being engaged in destructive action: Dada; knowledge of all the means rejected up until now by the shamefaced sex of comfortable compromise and good manners: Dada; abolition of logic, which is the dance of those impotent to create: Dada; of every social hierarchy and equation set up for the sake of values by our valets: Dada; every object, all objects, sentiments, obscurities, apparitions and the precise clash of parallel lines are weapons for the fight: Dada; abolition of memory: Dada; abolition of

archaeology: Dada; abolition of
prophets: Dada; abolition of the
future: Dada; absolute and
unquestionable faith in every god
that is the immediate product of
spontaneity: Dada; elegant and
unprejudiced leap from a harmony to
the other sphere; trajectory of a
word tossed like a screeching
phonograph record; to respect all
individuals in their folly of the
moment: whether it be serious,
fearful, timid, ardent, vigorous,
determined, enthusiastic; to divest
one's church of every useless
cumbersome accessory; to spit out
disagreeable or amorous ideas like a
luminous waterfall, or coddle them -
with the extreme satisfaction that it
doesn't matter in the least - with the
same intensity in the thicket of one's
soul - pure of insects for blood well-

born, and gilded with bodies of
archangels. Freedom: Dada Dada
Dada, a roaring of tense colours, and
interlacing of opposites and of all
contradictions, grotesques,
inconsistencies: LIFE.' (in 'Dada
Manifesto' / 1918)

Some names of artists related to
Dadaism (in its erotic facet) are
outstandingly linked to numbers
(performances ...) that belonged to
the movement programs. Paul
Dermée was one of them. Philippe
Soupault was another. However,
among these, stands out: Tristan
Tzara. In 1926 Tzara advertised a
‘Dada Sex Show’ at the Salle
Gavreu. What the crowd got for their
money was a large wooden phallus
balanced on balloons. ‘Le Sexe de
Dada’.

Otacílio Melgaço conceives a soundtrack for what would be a contemporary Spectacle inspired by such 'parameters' and so he, assuredly, proves how much - these same frantic 'parameters' - can still be, now and in essence, flowing & running & fluent as the very LIFE is."
(Caio Campbell; Anglo-Brazilian semiologist and musician)

"Who has a vast discography, have the right to exercise metalanguages. For a great artist, do a re-reading of his creations and propose interferences, other angles, parallel universes, ... it's a way of expanding perspectives before the time and give to his audience a mosaic of revived perceptions, in fact, as the Impressionists did focusing on - over and over again - the same landscape

or architecture. In part it's what happens here. New prisms from existing Melgacian sonic fragments plus, hitherto, not recorded passages. The result is a luxuriant odyssey of just over twenty-one minutes, full of references (crisscrossed families of instruments, sound poetry, rhythmic sequencing), that do justice to the historical source (the Dada) and also reverberates, freshly/within today, as vanguard.

Melgaço in favor of Dada.

As vanguard. As much as the 'avant-garde' term seems to have lost its currently meaning and use, particularly I think it's a mistake. Because we have to separate the wheat from the chaff when we look at

art made today. There's what is done only as an empty souless commercialism (and all endorsed by managers, merchants, producers, businessmen ... who, with their pervasive influences - 'legally' through crushing power, big money, or athwart more unorthodox forms as monopolies, corruption etc. -, make it possible to impose - the maximum that can - what should or should not be the status quo. Obviously, many 'artists' will be, aware of this, puppets: their careers will gain spotlight, they will get rich, they will have all the conditions to manipulate their public as well as puppets. The slot machine will works accurately and well-oiled, you - ladies and gentlemen - still have doubt about that?); there's sufficient quackery inserted into the following

vacuum: any bait is art since, if
‘everything is’, supposedly we
would have to accept, in this sense,
any imposed ‘expression’ - even the
most inconsistent or witless over the
verbiage of concepts that often are
not convincing (for more good will
we have); there’s a pack of puny
emulators propagating an
unbearable perpetual truism;
there’s the pressure of some media
(that certainly takes advantage of it)
always trying to determine (for the
same cliques) ‘convenient’ trends
as if they were the only existing
paths or options or possibilities, and
quite frankly, we must put an end to
brainwashing or aesthetic and
mercantilist dictatorships. That’s
enough. I think that a cultural cutting
edge (authentic; not forged,
prefabricated, fake) is an antidote to

all this. A shock treatment. So it will
always be valid and necessary
through diachronic cycles. ‘Dada
hurts. Dada does not jest, for the
reason that it was experienced by
revolutionary men and not by
philistines who demand that art be a
decoration for the mendacity of their
own emotions’, said Richard
Huelsenbeck.

Samuel Rosenstock concludes: ‘Dada
doubts everything. Dada is an
armadillo. Everything is Dada, too.
Beware of Dada. Anti-dadaism is a
disease: selfkleptomania, man's
normal condition, is Dada. But the
real dadas are against Dada.’

‘Le Sexe de Dada’.

Melgaço against Dada.

Except or above all: sonically!" (Pablo
S. Paz; Argentinean musicologist)

&

I - Dada or Dadaism was an art
movement of the European avant-
garde in the early 20th century. Dada
in Zürich, Switzerland, began in 1916
at Cabaret Voltaire, spreading to
Berlin shortly thereafter, but the
height of New York Dada was the
year before, in 1915. The term anti-

art, a precursor to **Dada**, was
coined by Marcel Duchamp around
1913 when he created his first
readymades. Dada, in addition to
being anti-war, had political affinities
with the radical left and was also
anti-bourgeois;

II - Dada activities included public gatherings, demonstrations, and publication of art/literary journals; passionate coverage of art, politics, and culture were topics often discussed in a variety of media. Key figures in the movement included Hugo Ball, Emmy Hennings, Hans Arp, Raoul Hausmann, Hannah Höch, Johannes Baader, Tristan Tzara, Francis Picabia, Richard Huelsenbeck, George Grosz, John Heartfield, Marcel Duchamp, Man Ray, Beatrice Wood, Kurt Schwitters, Hans Richter, and Max Ernst, among others. The movement influenced later styles like the avant-garde and downtown music movements, and groups including surrealism, Nouveau Réalisme, pop art and

Fluxus;

III - www.391.org/manifestos/1918-dada-manifesto-tristan-tzara.html#.V-374nLq7xA

IV - "Probably forms a diptych with

melgacootacilio.bandcamp.com/album/ch-teau-de-lacoste-otac-lio-melga-o-duration-14-14

‘Château de Lacoste’." (P.S.P. note)

Château
De
Lacoste

[duration 14:14] all rights reserved

+

"An important introduction through
historical retrospection:

The Château de Lacoste or La Coste
is a ruined castle in the commune of
Lacoste in the Vaucluse département
of France.

The castle's origins are in the 11th
century, but it was largely modified
in subsequent centuries.

It was for many years the property
of the Simiane family.

Two hypotheses are suggested for
the transfer of the castle from the
Simianes to the Sades.

In 1627, Diane Simiane married Jean-Baptiste de Sade, ancestor of the Marquis de Sade, who thus became owner of the estate.

In 1716, Isabelle Simiane bequeathed the castle to her cousin Gaspard François de Sade, Lord of Saumane and Mazan. This latter hypothesis is the most probable.

The Marquis de Sade stayed there from 1769 to 1772, between the scandals at Arcueil and Marseille, then after the latter and his flight to Italy, he took refuge there until his incarceration in the Château de Vincennes in 1777. Escaping while being transferred to Aix, he took refuge there for the last time from 16 July to 7 September 1778 before being returned to Vincennes.

It was in 1772 that he made his longest stay there, during which he built in the castle a theatre capable of holding 120 spectators. Throughout his internments, he maintained an extraordinary attachment (*un attachement extraordinaire*) for La Coste.

The Divin Marquis described his castle in two of his works – ‘*La Marquise de Ganges*’ and ‘*Les cent vingt journées de Sodome*’ (‘*The 120 Days of Sodom*’) – under the name of the Château de Silling.

(...)

In 2001, Pierre Cardin bought the castle. But his second residence is being renovated. In summer each year, he organises a musical artistic

festival in the quarries to the west of
the chateau.

Now we're going to find out, then,
from a prism of singular artisticity
and haute couture, what musically
and sadistically Mr. Melgaço, under
idiosyncratic auspices, conveys to
each one of us.

Now, more than the misfortunes of
the virtues of a summer festival: a
ritualistic resounding carnival; a
reverberant libertine masked ball;
the audible fraternal cruelty of a
surreal bacchanal; or, if you prefer,
between the morally preceptive
ringing alcoves (where they will be
heard): the stratagem of heroic and
tragic and 'l-o-v-e-l-y' Melgacian
sonorities!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"P o i n t & C o u n t e r p o i n t :

´Your body is the church where
Nature asks to be revered.´
(Marquis de Sade)

In my opinion, ´Château de Lacoste´
forms a diptych with ´Le Sexe de
Dada´.

melgacootacilio.bandcamp.com/album/le-sexe-de-dada-otac-lio-melga-o-duration-21-43

Two natural, reverenciabile and
churchly (interpenetrated)

sonic bodies.

´Destruction, hence, like creation, is
one of Nature's mandates.´
(Marquis de Sade)

‘Les quatorze minutes et quatorze secondes de Sodome’ (‘The 14:14 of Sodom’). This could be the subtitle of ‘Château de Lacoste’. Fourteen minutes and fourteen seconds along which ... Construction and Destruction - in the deepest ecstatic, aesthetic, philosophical and sadistic sense - become lustfully indiscernible!

‘Variety, multiplicity are the two most powerful vehicles of lust.’
(Marquis de Sade)

‘Château de Lacoste’: The Divine Melgacian Gangesilling Music." (Pablo S. Paz; Argentinean musicologist)

&

I - The castle is sited on an extension

of the northern flank of the Little Luberon on which the village stands.

This position offers its occupants superb views over the valley of the Calavon, the Monts de Vaucluse, Mont Ventoux and the Alps, as well as the village of Bonnieux which can be seen on a neighbouring hill;

II - During the French Revolution, the castle was vandalised and largely destroyed. The construction materials were sold.

Crippled with debts, in year IV of the Republic (1796) the castle and its estate were sold to Rovère, deputy of Vaucluse and a native of Bonnieux, who, a victim of the Coup of 18 Fructidor, was deported to French Guiana where he died at Sinnamary in 1798.

In 1952, André Bouver, college teacher, became the owner and dedicated himself to the castle's restoration;

III - The castle has been listed since 1992 as a monument historique by the French Ministry of Culture. Protection covers the castle itself, the courtyards and the dry moats;

IV -
[lemotetlachose.blog.lemonde.fr/files](http://lemotetlachose.blog.lemonde.fr/files/2014/06/Sade-lamantdeslumieres_bronze-Lacoste-Alexandre-Bourganov)
[/2014/06/Sade-](#)
[lamantdeslumieres_bronze-Lacoste-](#)
[Alexandre-](#)
[Bourganov](#) copyright Jean-Pascal-
[Hesse.jpg](#)

Onkalo

-Eskatoteleologinen
Odyssey-

[duration 50:24] all rights reserved

+

"´Hiding Place´. Or ´Onkalo´ (in Finnish).

For me, structurally, in all its idiosyncrasy: an astounding contemporary Symphony. Or, as composer and multi-instrumentalist Otacílio Melgaço defines, an ´eschatoteleological´ Piece; and I declare: a Piece architected in sequences of ´sound cavities´ that turns out to be premonitory, prophetic. Emphasizing the context: cavities representing the drilling of earth; the piercing of the future; the puncturing of mankind; the penetrating into the human being himself - under a prism new, unique,

alarming, (even) frightening and (by all means) thought-provoking.

‘A human being has so many skins inside, covering the depths of the heart. We know so many things, but we don't know ourselves! Why, thirty or forty skins or hides, as thick and hard as an ox's or bear's, cover the soul. Go into your own ground and learn to know yourself there’, once said Meister Eckhart. The three movements of this Melgacian sonic Saga denote to me unavoidable/indelible parts of such learning.

>> Among several preciousness contained in ‘Onkalo’, I’ll mention a triad:

1 - The always valued and surprising

range of timbres - embraced by O.M.
- is the surrounding case here.
Singing saw, saxophones, organ,
punctual electronic beats, sound
poetry, geiger counter noises,
nuclear alarms etc.

A priori - or, apropos, simultaneously
-, it's worth mentioning that seems
to me to be in the formalism of
composition a kind of mirror of
Onkalo's spatial structure:

[upload.wikimedia.org/wikipedia/com
mons/7/77/Onkalo-kaaviokuva.png](https://upload.wikimedia.org/wikipedia/commons/7/77/Onkalo-kaaviokuva.png)

(a 'gargantuan detail', in my view,
endowed with admirable genius).

A posteriori, it's inevitable to find a
certain atmosphere of sci-fi. More
scientific than fictional, if we analyze

the whole context already in progress. But I'll extrapolate: more than scientist - concomitantly - because, in the end, the work of Melgaço foreshadows perhaps the post-science and the post-fiction; a post-civilization in a post-temporality;

2 - The album cover image, an outstanding compendium of metaphors.

If the radioactive waste repository name means 'small cave' too (etymologically), certainly this happens, in Finnic lands, underground. Otacílio, giving us his version of Hieronymus Bosch (not by chance a fragment of a triptych and exactly coming not from Heaven or Purgatory but from Hell), makes the

nothing small orifice occur in the very body of a man, of all of us! By itself, this turnaround is fascinating and of an incomparable potency.

Notice that the image is purposely blurred. Our retinæ can try to decipher it but with difficulty and gradually (notwithstanding when it's enlarged). Does this lead us to conclude that the position of humankind on so many issues like this is also as the focused by Melgaço? I think so.

The treatment (expanded) he imposes on color makes it appear that we are dealing with a comic book character, another rather symbolic message. Plus: the blue, almost Kleinian, seems to shift our view out of the earth, when it was

first called 'a blue planet' when sighted by astronauts. Another valuable connotation to the plastic signs that Otacílio offers us and thus everything becomes even more instigating. There's a temporal distancing (literally beyond poetically) and probably, embedded in it, a critique of the risks we run when try to find answers to get rid of problems that we ourselves cause (so ... distance ourselves from them - again: literally), as is the complex issue of radioactive garbage;

3 - Through peculiarly diverse lenses, we may be facing a possible parallel between Music and Radioactivity - if we abstract ourselves. As figures of language, to relate the act of allowing oneself to be raptured by Art and to be under

impregnating effects (‘spontaneous
emission of a stream’ preserved to
an extent that extrapolate the limits
of our imagination; an unforeseeable
form of legacy), it’s an ode to a
ransom of that relationship, so
trivialized nowadays.

In the same sense, in the midst of
such a miniaturized era and a
relativism that can make everything
so Lilliputian: assuming an
immeasurable proportion to the
concept of ‘Odyssey’, swimming
against the current, we should not
deny the analogy (perhaps a
clairvoyance of who is a creator par
excellence) between Music and
Perenniality - as if it were above us,
beyond us.

The Art Into Eternity. <<

E-s-c-h-a-t-o-l-o-g-y: a part of

theology concerned with the final events of history, or the ultimate destiny of humanity. This concept is commonly referred to as the 'end of the world' or 'end time'. The word arises from the Greek ἔσχατος eschatos meaning 'last' and -logy meaning 'the study of', first used in English around 1550. The Oxford English Dictionary defines eschatology as 'The part of theology concerned with death, judgment, and the final destiny of the soul and of humankind.' In the context of mysticism, the phrase refers metaphorically to the end of ordinary reality and reunion with the Divine. In many religions it is taught as an existing future event prophesied in sacred texts or folklore.

T-e-l-e-o-l-o-g-y: the study of

evidences of design in nature; a doctrine (as in vitalism) that ends are immanent in nature; a doctrine explaining phenomena by final causes; the fact or character attributed to nature or natural processes of being directed toward an end or shaped by a purpose; the use of design or purpose as an explanation of natural phenomena. A philosophy of Teleology sees purpose in ends rather than stated causes, making the outcome the actual, or 'final' cause. When you see things in terms of teleology, you explain actions by their results. We can trace the origin of teleology to the Greeks: to teleos, meaning 'complete', and its root telos, meaning 'result'. Then we add the suffix -logy, which means 'logic', or 'reason'. The philosophy itself

suggests that acts are done with a foregone purpose in mind - people do things knowing the result they wish to achieve. As Aristotle said, 'Nature does nothing in vain.'

O.M. inexorably does not - as well -
invent the term
E-s-c-h-a-t-o-t-e-l-e-o-l-o-g-y
in vain.

To finish.
Finnish.

David Ross Brower was a prominent environmentalist and the founder of many environmental organizations. Let us look at one of his statements:
'Perhaps most ridiculous of all is the suggestion that we 'keep' our radioactive garbage for the use of our descendants. This 'solution', I

think, requires an immediate poll of the next 20,000 generations'. I say

Otacílio Melgaço, in his field of activity (the cultural universe), is doing his part. Eschatoteleologically. How about you? How about we?

'All is worthwhile if the soul is not small.' (Fernando Pessoa)

Much beyond mere entertainer, being (the Artist) another and very peculiar source that brings to the surface dilemmas like this, it gives more carat to the dynamo that should also serve as source - to all of us - of reflections, new perspectives and attitudes. Local and global. Can the world itself, in an uncertain future, become a 'hiding place' for the human race? Far from the actual reborn of reactionary

tendencies (a serpent's egg?) which appear to be sprinkled across the globe as evidence of a dehumanizing pandemic (from the viralizing and often virulent ephemera of digital environments to the growing controversial-political command of countries ... including everything that is between them); on the other hand, far from a pamphletary speech or naive or typical of the marketing of the martyrs of postmodernity; ... the Melgacian sound mosaic points to another earth, an uncovered place, destined to be substantially habitable but not by those of small souls. Or - today and always - not by the dwellers, residents, hostages of the real small caves." (Pablo S. Paz; Argentinean musicologist)

"~ Radioactivity

Is in the air for you and me
Radioactivity
Tune in to the melody' (Kraftwerk)

ἀποκάλυψις.

Apokálypsis.

Apocalypse (literally meaning 'an
uncovering').

Otacílio Melgaço and Apocalypse.

The Onkalo spent nuclear fuel
repository is a deep geological
repository for the final disposal of
spent nuclear fuel, the first such
repository in the world. It is
currently under construction at the
Olkiluoto Nuclear Power Plant in the
municipality of Eurajoki, on the west
coast of Finland, by the company

Posiva. It is based on the KBS-3 method of nuclear waste burial developed in Sweden by Svensk Kärnbränslehantering AB (SKB).

Otacílio Melgaço between
Nothingness & Eternity.

[´ Onkalo. In my time it is still unfinished though work began in the 20th century when I was just a child. Work would be completed in the 22nd century long after my death. Onkalo must last one hundred thousand years. Nothing built by man has lasted even a tenth of that time span. But we consider ourselves a very potent civilization. If we succeed, Onkalo will most likely be the longest lasting remains of our civilization. If you, sometime far into the future, find this, what will it tell you about

us?´ (Danish artist and film maker
Michael Madsen from his film: ´Into
Eternity´.)]

Otacílio Melgaço and the Visions of the Emerald Beyond.

[´Onkalo is probably the most
ambitious human endeavour ever put
into practise, and in its quiet,
reflective style, the film ´Into
Eternity´ presents the project in its
full madness. It makes us consider
the big questions in a way that we, in
the 21st century, don't usually do
outside of theological and
philosophical circles. Questions of
war, economic collapse, mass
migration, ecological catastrophe,
societal structure, all seem to pale
away when we are faced with a time
period that, in reverse, stretches

back tens of thousands of years beyond our recorded history, to when Homo sapiens, or modern humans, were not the only species of human on this Earth. This is an idea that is almost inconceivable to us now. For all the questions thrown up by Onkalo, and of all the possible and predicted events occurring in its lifespan, only one can approach definite status as a likely event over others. It is inevitable that one day, in the next 100,000 years, Onkalo will be discovered by someone.’ (Maria Gilardin / TUC Radio)]

Otacílio Melgaço and the Inner Mounting Flame.

‘Once upon a time, man learned to master fire. Something no other living creature had done before him.

Man conquered the entire world. One day he found a new fire. A fire so powerful that it could never be extinguished. Man reveled in the thought that he now possessed the powers of the universe. Then in horror, he realized that his new fire could not only create but also destroy. Not only could it burn on land but inside all living creatures; inside his children, the animals, all crops. Man looked around for help, but found none. And so he built a burial chamber deep in the bowels of the earth, a hiding place for the the fire to burn, into eternity.'

Otacílio Melgaço and the Birds of Fire." (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - After the Finnish Nuclear Energy Act was amended in 1994 to specify that all nuclear waste produced in Finland must be disposed of in Finland, Olkiluoto was selected in 2000 as the site for a (very) long-term underground storage facility for Finland's spent nuclear fuel. The facility, named "Onkalo" (meaning "small cave" or "cavity") is being built in the granite bedrock at the Olkiluoto site, about five km from the power plants. The municipality of Eurajoki issued a building permit for the facility in August 2003 and excavation began in 2004. A construction license was issued 12 November 2015. According to Posiva construction will begin in 2016 and operations in 2023;

II - In 2012, a research group at the

Royal Institute of Technology in Stockholm, Sweden, published research that suggests that the copper capsules are not as corrosion-proof as the companies planning the repositories claim;

III -
www.youtube.com/watch?v=N4WwYf9PQMA

I
Would
Prefer
Not
To

or

3'44"

[duration 03:44] all rights reserved

+

"Melgaço uncaged." (Pablo S. Paz;
Argentinean musicologist)

"Two references are fundamental if
we want to make the exegesis of
this rattling Piece:

1- 'Bartleby, the Scrivener: A Story
of Wall Street' is a short story by
the American writer Herman Melville,
first serialized anonymously in two
parts in the November and December
1853 issues of Putnam's Magazine,
and reprinted with minor textual
alterations in his *The Piazza Tales* in
1856. A Wall Street lawyer hires a
new clerk who—after an initial bout
of hard work—refuses to make copy

and any other task required of him, with the words 'I would prefer not to'. The lawyer cannot bring himself to remove Bartleby from his premises, and decides instead to move his office, but the new proprietor removes Bartleby to prison, where he perishes. Numerous essays have been published on what, according to scholar Robert Milder, 'is unquestionably the masterpiece of the short fiction' in the Melville canon.

'Human madness is oftentimes a cunning and most feline thing. When you think it fled, it may have but become transfigured into still subtler form.' (H.M.)

2- 4'33" (pronounced 'Four minutes, thirty-three seconds' or just 'Four

thirty-three') is a three-movement composition by American experimental composer John Cage (1912–1992). It was composed in 1952, for any instrument or combination of instruments, and the score instructs the performer(s) not to play their instrument(s) during the entire duration of the piece throughout the three movements. The piece purports to consist of the sounds of the environment that the listeners hear while it is performed, although it is commonly perceived as 'four minutes thirty-three seconds of silence'. The title of the piece refers to the total length in minutes and seconds of a given performance, 4'33" being the total length of the first public performance. Conceived around 1947–48, while the composer was working on *Sonatas and*

Interludes, 4'33" became for Cage the epitome of his idea that any sounds may constitute music. It was also a reflection of the influence of Zen Buddhism, which Cage studied since the late 1940s. In a 1982 interview, and on numerous other occasions, Cage stated that 4'33" was, in his opinion, his most important work. The New Grove Dictionary of Music and Musicians describes 4'33" as Cage's 'most famous and controversial creation'.

'I have nothing to say, I am saying it, and that is poetry.' (J.C.)

Absorbed both wind roses, we'll embark on the polysemy and ironies of D.M. inasmuch as after so many years from the stupendous creations of Herman and John, Otacílio could

not be more current and pertinent if
through 'Three minutes, forty-four
seconds' (or just 'Three forty-
four'), which - among its most
conceptual manifestations - has
already become, yes, one of my
p-r-e-f-e-r-r-e-d.

And I'll tell you why.

The complexity that's present in this
provocative 'single' would be able
to generate a Daedalian Thesis. There
would be countless points of view, all
equally noteworthy. So I see myself
having to choose: which pathway to
take that would be the most
appropriate to our context? Well, it
will then take the name of 'Žižek'
and also pays tribute to
an anarchic silence.

Doctor of Philosophy, Politics and Education, the Brazilian Fernando Facó de Assis Fonseca wrote ‘The Insupportable Smiling Of Bartleby, second Žižek’. An essay. As you may already know, Slavoj Žižek is a Slovenian psychoanalytic philosopher, cultural critic, and Hegelian Marxist. His work is located at the intersection of a range of subjects, including continental philosophy, political theory, cultural studies, psychoanalysis, film criticism, and theology.

I will take such disquisition (by means of some excerpts) as my portable platform. ‘Bartleby’s I would prefer not to, an insistent and compulsive refusal, makes the character a true revolutionary. This disciplinary denial is not an

aestheticizing resistance that keeps him pure and away from the bureaucratic game that contaminates the environment with corrupted transactions etc. This rejection expresses a pure and empty gesture which instead of remain immaculate contaminates the system in question. Bartleby is revolutionary because his violence lies not in the internal space of the established order, but in the law which determines the internal coherence of the system.'

If Mr. Favó aims at showing 'how it's possible to reverse the dominant logic of the post-ideological world for a gesture which is similar to the Bartleblyan rejection proposed by Žižek', I deem it quite pertinent to make the same parallel from the

Melgacian Piece.

‘The Bartleby of Slavoj, through his disquieting indifference as to the demands of his bureaucratic function, produces the opening of a determined void, of a pure, positive place, at the heart of the Law itself, and which can therefore touch in the inherent fragility of any symbolic order as such. It is fundamentally a definite negation, or what Hegel understood by negation of negation. What is contained in the pure gesture of Bartleby, his incomprehensible would rather not, is rather the passage of a simple policy of resistance, or of contestation (a policy that, as we have seen, enjoys what it denies itself) for a political act properly: an act that opens a new space totally outside the hegemonic

position and its simple negation. In this sense, we could imagine Bartleby responding to a series of proposals typical of our postmodern world. And if instead of the superficiality expressed in the enthusiasm of those who fight for a better world - but at the same time refuse to abdicate the symbolic enjoyment of that same world - if instead, we would say, like Bartleby, would prefer not to?

In this way, Bartleby operates the subtraction in all its purity, ' (...) the reduction of all qualitative differences to a minimum purely formal difference' which causes all the sacred cows of the our ideological field. ' (...) Violence results from his being impassive, insistent, inert, immobile' - and that is why his puerile smile

is so unbearable.'

Otacílio is smiling over every second of those three forty-four minutes. But he's not laughing 'at' us; he invites us to smile - too - with him. So the duration of his 'sound' Piece is perhaps the time of the smiles being fertilized and coming into existence, do you perceive? Simultaneously, nothing could be more violent now - to a series of proposals typical of our postmodern world - than silence. And more, the Melgacian silence ... as presented here.

And, at that point, it becomes strategically required bring John to the surface because this junction - between the specific works of Melville and Cage - is worthy of all

exciting perplexity.

There's another essay, written for the catalog of the exhibition 'John Cage and Experimental Art: The Anarchy of Silence' at the Museu d'Art Contemporani de Barcelona. By the pianist and J.C. scholar: James Pritchett.

A fragment: 'So what are we to do with 4'33"? The piece, I think, can most usefully be seen as a tribute to the experience of silence, a reminder of its existence and its importance for all of us. But the piece is flawed, however, in that it may suggest that silence is something that can be presented to us by someone else. Ultimately, the experience of silence is not something that can be communicated from one person to

another. It cannot be forced into existence externally, and we cannot willfully make it happen. ‘We are made perfect by what happens to us rather than by what we do,’ as Cage quoted Meister Eckhart. Attending a performance of 4’33” is not an activity that by itself is likely to trigger such an encounter, even if we strongly desire it to do so.

Instead, we have to do the work of facing silence ourselves, just as Cage did in the 1940s and 50s, or at the very least to simply notice it when it appears. The most helpful role for 4’33” is to inspire silence. It can remind us that it is up to us to turn our minds towards the silence, to recognize it as we encounter it, even if only for a moment. The silence that Cage spoke of is something that is

accessible to each and every person
at any time. We cannot help it from
happening: moments of that deep
silence appear for us spontaneously
(if briefly, perhaps) for various
reasons. You can see this yourself if
you reflect over your experience and
look for such moments. (...) When we
touch the silence in moments such
as these, we experience that same
moment in which silence taught John
Cage how to compose.'

'Bartleby, through the windows ...
looking out of the office where he
was rooted, saw a wall. A gray wall.
Only that. Greyish. Neither white nor
black but ashy, ashen, grizzly,
grizzled, cinereous wall. One and
another brick on the wall, the
Bartleby's look is ours. Hoary wall.
Like the one I put on the cover of the

Single. There I added some words and numbers, like an almost invisible graffiti. Invisible. But inaudible? *Ars est celare artem*. I preferred Bartleby because Bartleby preferred the uncaged Silence.' (D.M.)

So what are we to do now with
3'44"?

Melgaço inverts the order of numbers and time. Does it create a mirror (in reflexivity) or a denial (in reversibility)? This supposed detail (impossible to go unnoticed), for me, corrects the above mentioned fault.

We have to do the work of facing silence ourselves. The insertion of a voice in the last seconds (symbolizing that, more than ever, we should be the Subject of it), it's the proof, I have no doubt. Part of

what Cage was looking for was not silence by itself. His goal was all the sounds, noises etc that would arise in the physical space in which his creation was being presented. Melgaço, differently, turns totally to the inner silence, an anechoic chamber: this uterinity. Yes, we have to do the work of facing silence ourselves ... and, I add, this seems to me much more necessary now, in the first decades of the twenty-first century than at the time when Cage created and propagated it. Yes, what I write is unsettling and must be. But it's an invitation, a revivification - in its (in principle, endogenously) revolutionary sense.

In short, the intersection made by O.M. (and of which he also becomes part) between Bartleby and 4'33"

through *I Would Prefer Not To* or *3'44"*, establishes a deafening web that now gains violent interlacings as sticky silks for trapping the present days. Which is still poetic, too. Hear these sounds of silence; that's what you'll find there now, and that's what we all need." (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - Bartleby the Scrivener explores the theme of isolation in American life and the workplace through actual physical loneliness and mental loneliness. Although all of the characters at the office are related by being co-workers, Bartleby is the only one whose name is known to us and seems serious, as the rest of characters have odd nicknames,

such as "Nippers" or "Turkey", this excludes him from being normal in the workplace. Bartleby's former job was at the "Dead Letter Office" that received mail with nowhere to go, representing the isolation of communication that Bartleby had at both places of work, being that he was given a separate work area for himself at the lawyer's office. Bartleby never leaves the office, but repeats what he does all day long, copying, staring, and repeating his famous words of "I would prefer not to", leading readers to have another image of the repetition that leads to isolation on Wall Street and the American workplace.

Rebellion and rejection are also expressed themes in this story. Bartleby refuses to conform to the

normal ways of the people around him and instead, simply just doesn't complete his tasks requested by his boss. He does not make any request for changes in the workplace, but just continues to be passive to the work happening around him. Just as public rejects changes from a normal routine, this rebellious style by Bartleby causes his co-workers to reject him as he is not behaving the same as the rest of the work place environment. The narrator tries multiple tactics to get Bartleby to conform to the standards of the workplace, and ultimately realizes that Bartleby's mental state is not that of normal society. Although the narrator sees Bartleby as a harmless person, the narrator refuses to engage in the same peculiar rhythm that Bartleby is

stuck in;

II - Various philosophical influences can be found in "Bartleby the Scrivener". The story alludes to Jonathan Edwards's "Inquiry into the Freedom of the Will"; and Jay Leyda, in his introduction to *The Complete Stories of Herman Melville*, comments on the similarities between Bartleby and *The Doctrine of Philosophical Necessity* by Joseph Priestley. Both Edwards and Priestley wrote about free will and determinism. Edwards states that free will requires the will to be isolated from the moment of decision. Bartleby's isolation from the world allows him to be completely free. He has the ability to do whatever he pleases. The reference to Priestley and Edwards

in connection with determinism may suggest that Bartleby's exceptional exercise of his personal will, even though it leads to his death, spares him from an externally determined fate.

"Bartleby" is also seen as an inquiry into ethics. Critic John Matteson sees the story (and other Melville works) as explorations of the changing meaning of 19th-century "prudence". The story's narrator "struggles to decide whether his ethics will be governed by worldly prudence or Christian agape". He wants to be humane, as shown by his accommodations of the four staff and especially of Bartleby, but this conflicts with the newer, pragmatic and economically based notion of prudence supported by changing

legal theory. The 1850 case *Brown v. Kendall*, three years before the story's publication, was important in establishing the "reasonable man" standard in the United States, and emphasized the positive action required to avoid negligence. Bartleby's passivity has no place in a legal and economic system that increasingly sides with the "reasonable" and economically active individual. His fate, an innocent decline into unemployment, prison and starvation, dramatizes the effect of the new prudence on the economically inactive members of society;

III - The first time Cage mentioned the idea of a piece composed entirely of silence was during a 1947 (or 1948) lecture at Vassar College, A

Composer's Confessions. Cage told the audience that he had "several new desires", one of which was

to compose a piece of uninterrupted silence and sell it to Muzak Co. It will be three or four-and-a-half minutes long—those being the standard lengths of "canned" music and its title will be Silent Prayer. It will open with a single idea which I will attempt to make as seductive as the color and shape and fragrance of a flower. The ending will approach imperceptibility;

IV - Compositions that, like 4'33", include no sounds produced by the performer, were conceived by a number of composers and writers before Cage. Examples include the following:

Alphonse Allais's 1897 Funeral March for the Obsequies of a Deaf Man, consisting of twenty-four blank measures. Allais was an associate of Erik Satie, and given Cage's **profound** admiration for Satie, it is possible that Cage was inspired by the Funeral March. When asked Cage claimed he was unaware of Allais's composition at the time.

In Gaston Leroux's 1903 novel *La Double Vie de Théophraste Longuet*, silent concerts are given by the Talpa people.

Erwin Schulhoff's 1919 "In futurum", a movement from the *Fünf Pittoresken* for piano. The Czech composer's meticulously notated composition is made up entirely of rests.

In Harold Acton's 1928 book *Cornelian* a musician conducts "performances consisting largely of silence".

In 1947, jazz musician Dave Tough joked that he was writing a play in which "A string quartet is playing the most advanced music ever written. It's made up entirely of rests. [...] Suddenly, the viola man jumps up in a rage and shakes his bow at the first violin. 'Lout,' he screams, 'you played that last measure wrong.'"

Yves Klein's 1949 *Monotone-Silence Symphony* (informally *The Monotone Symphony*, conceived 1947–48), an orchestral forty-minute piece whose second and last movement is a twenty-minute silence (the first movement being an unvarying twenty

minute drone).

The musicologist Richard Taruskin has argued that 4'33" is an example of automatism. Since the Romantic Era composers have been striving to produce music that could be separated from any social connections, transcending the boundaries of time and space. In automatism, composers wish to completely remove both the composers and the artist from the process of creation. This is motivated by the belief that what we think of as "self-expression" is really just an infusion of the art with the social standards that we have been subjected to since birth. Therefore, the only way to achieve truth is to remove the artist from the process of creation. Cage achieves that by

employing chance (e.g., use of the I Ching, or tossing coins) to make compositional decisions. In 4'33", neither artist nor composer has any impact on the piece, so that Cage has no way of controlling what ambient sounds will be heard by the audience.

ICONOSTASIS

Otacílio
Melgaço
&
HoniGStahl
Orchester

[duration 53:54] all rights reserved

+

"A liturgical Piece. Although
unofficially, a Mass, can I attest. As
always, intriguing. Maybe apocryphal.
As always, apocryphal. When Otacílio
is at the side of the Gargantuan
HoniG Stahl, we have a mesmerizing
trinity: stunned sound landscapes;
ostensibly supernatural (in its
etymology) or metaphysical
approach; contending
orchestral mass.

By purposely altering the traditional
order of the sacred ceremony
(according to O.M.) and also with a
certain due westernness, we could
denominate each division as follows:

1) Early Rites; 2) Eucharistic liturgy;
3) Liturgy of the Word (Orchestra
and Choir); 4) Final Rites.

Alias, if we think that the artist
Melgaço has an inexorable link with a
sense of timelessness,
simultaneously his connection with
contemporaneity is powerfully
perceptible. If it's possible a Sonic
Expression that translates with
naked impeccability scenarios
globally announced now (all humanity
becomes protagonist of a
Pirandellian play in which the
characters are looking for an author
and more and more those who
present themselves as answer look
like faces of terribility); ... scenarios
globally announced now - in
innumerable connotations, many of
them harassing enough -: this

Exposure has a heterodox ritualistic
and quite audible name:
‘ICONOSTASIS’.

‘Ritual will always mean throwing
away something: destroying our corn
or wine upon the altar of our gods’,
said Gilbert K. Chesterton. For me,
the iconic message behind such
Melgacian work of bounden art is the
reversal of this. It’s time to sacrifice
our ‘gods’ over the altars of bread
and wine, of our true flesh and true
blood. In the most humanistic sense.
When this happen, if it does happen,
mandkind, in its truthfulness and
wholeness, will really be taking its
first steps. Because will be the feet
of all those who have their
physiognomies portrayed in
‘ICONOSTASIS’ that will finally be in
motion. Illic est oculus qua res quam

adamamus." (Pablo S. Paz;
Argentinean musicologist)

"In Eastern Christianity an
iconostasis is a wall of icons and
religious paintings, separating the
nave from the sanctuary in a church.

Also refers to a portable icon stand
that can be placed anywhere within a
church. The iconostasis evolved from
the Byzantine templon, a process
complete by the fifteenth century.

The word comes from the Greek
Εἰκονοστάσι(-ον) (eikonostási(-
on), still in common use in Greece
and Cyprus), which means
‘icon stand’.

Before a barricade of ikons, each of
us, perplexed. Reconnected. Every
portrait, our faces - one by one. Did
we try to become Dorian Gray but

were we unmasked by the nauseating
‘heretics’ uncertainties of the
present days? A current (phono)
pictorial reading of Mr. Melgaço: who
we are and who we are becoming.
Scary or bizarrely comforting?
Probably a third margin between one
and the other. In the beginning, the
verb/the breath. And in the end,
beautiful friends? Our elaborate
plans? Everything that stands? Can
you picture what will be? A gate of
pictures." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

§

I - A direct comparison for the
function of the main iconostasis can
be made to the layout of the great
Temple in Jerusalem. That Temple
was designed with three parts. The

holiest and inner-most portion was that where the Ark of the Covenant was kept. This portion, the Holy of Holies, was separated from the second larger part of the building's interior by a curtain, the "veil of the temple". Only the High Priest was allowed to enter the Holy of Holies.

The third part was the entrance court. This architectural tradition for the two main parts can be seen carried forward in Christian churches and is still most demonstratively present in Eastern Orthodox churches where the iconostasis divides the altar, the Holy of Holies containing the consecrated Eucharist – the manifestation of the New Covenant, from the larger portion of the church accessible to the faithful. In the Eastern Orthodox tradition only men can enter the

altar portion behind the iconostasis;

II - The Iconostasis does not really "separate" the nave from the Holy of Holies; rather, it brings them together. The Iconostasis is the link between heaven (the Holy of Holies) and the nave (The Holy Place).

Therefore, everything is symbolic upon the Iconostasis. The Icons of Christ the Theotokos and various saints and feasts are there because Christ, the Theotokos, the saints etc., lead us and guide us into the Holy of Holies. Therefore, the personages on the Icons upon the Iconostasis guide us into heaven, and therefore the Iconostasis connects not separates.

The Icons upon the Iconostasis also are windows and bridges into heaven (although all icons, no matter where, are windows and bridges into

heaven). Therefore, in a sense the Iconostasis represents Christ, who is the connection, the door, between both realms. The perfect explanation for the Iconostasis, and its uniting purpose, is seen in Hebrews 10:19-20, "Therefore, brethren, since we have confidence to enter the sanctuary by the blood of Jesus, by the new and living way which he opened for us through the curtain, that is through his flesh."

Prisme
Noir

Otacílio
Melgaço
Et
L'Anus
Solaire
Projet

[duration 01:00:21] all rights
reserved

+

"Sometimes Otacilio Melgaço ´ gives
up the silence´ (at least more
explicitly) in his creations. It´s as if
he turns the composition to the
uninterrupted manifestation of ...
- physically - vibrations that
propagate as a typically audible
mechanical waves of pressure and
displacement, through a medium
(such as air or water) plus
- physiologically/psychologically -
the reception of such waves and
their perception by the brain (&tc)
... and this perspective approaches a
´sound supremacy´ in the sense that
the hearable notes-&-noises take
over sovereign

times-&-spaces ... continuously,
incessantly, infinitely (or almost).

It happens again now. But through a
clear enigma, 'Prisme Noir'. What
sonorities do we find there? Where
do these timbres come from? What
are the instruments? Which style?
What language? And such atypical
rhythms? Siderals harmonies? Exotic
scales? Plastic effects? Heterodox
arrangements? Enameled mix? ... At
the same time, it's a futuristic and
extremely tribal music.

Predominantly avant gardly
electronic and simultaneously
primitivist. The resounding Piece
establishes a monolithic proposal
throughout its duration (like a
cybernetic mantra) and yet it's
stuffed with details and minutiae that
do not repeat themselves - if we

observe more closely. It may seem totally impromptu; it may seem like a block that expands its solidity into metalanguage. An ultrapsychodelic offspring however probably full of mathematical abstraction. [And even there are a plenty of visionary ramblings (futuristically delirious): is it really recorded live or (I'll explain in the paragraph just below) we hear a robotic (or alien?) ovation, in hyper-reality, among multi-virtual platforms and mega-technologies of some interstellar station? So forth and so on ...]

{I reveal much more of a confessional tone than a mere phlegmatic analysis. This happens when a work of art throws us toward perplexity, astonishment, rapture.

This happens when it challenges us more and more and either we give up or accept being invaginated by it. At that moment, if we have to position ourselves about and communicate what is fantastically invading our Self: it's difficult to find the means.

Often then, in the eye of the hurricane, it's not pure rationality but intuition and perception ... that will be our 'mouthpieces', our 'interpreters'.

Voilà! My particular feeling face to face with 'Noir' is: we enter a reverberant Tunnel. First: dark. Slowly/progressively, replete of prismatic waves. In the end, there's a (sheer) light. So the record sleeve can be read/decoded in the reverse direction as well. And, we need to absorb all the ringing flow in which we're inserted over about an hour -

its duration. Afterwards, a peculiar
opportunity to feel ourselves so
(I could set)
light-&-luminous. [It's a very
impressive ascensional experience.]
Another strong impression I have,
and that I already have felt on other
Melgaço discs, is (I'm referring to a
rather personal interpretation but
I'm sure there are many listeners
who perceive identically): Sound
Pieces like this are not exactly
'earth-born'. They're expressions
so indescribable that I seem to
escape from 'human' radars. I
confess: it's strange to describe this
way, but there's no other. The term
'abduction' is quite appropriate
here.}

'One of the things jazz has always
excelled at is translating the reality

of the times through its musical prism', said Pat Metheny. Perhaps we're witnessing, by means of a jazzistic sci-fi(ctional) black prism(atic) music, a (still) ulterior reality here.

'A composition is always more than the sum of its parts. In other words, a really good piece of music is more than itself. It's sort of like a prism, which you can see from each facet a single totality', said Yo-Yo Ma. The paradox of 'single totality' and 'singular parts' is, in a really good and startling mode, resolved here.

{N-o-i-r >>1) B-l-a-c-k is often used to represent darkness; 2) Was one of the first colors used by artists in neolithic cave paintings; 3) In China,

the color is associated with water, one of the five fundamental elements believed to compose all things. In Japan can also symbolize experience [as opposed to white, which symbolizes naiveté]. Black is associated with mystery, the night, the unknown, the supernatural, the invisible [and combined with white, it can symbolize intuition]. As in Indonesia. Is associated with depth, the subterranean world; 4) In the 14th century, it began to be worn by royalty, the clergy, judges and government officials in much of Europe; 5) It became the color worn by English romantic poets in the 19th century; 6) A high fashion color in the 20th century and 7) Over the centuries black was frequently associated with witches, magic, secrets, force, elegance.<<}

‘I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism could be the spirit of the listener’, said Arvo Pärt. An identical remark assuredly could be made now, Ladies and Gentlemen, regarding Otacílio Melgaço et L'Anus Solaire Projet. Beyond. ‘Prisme Noir’: black and white lights; black and white colors; black and white sounds. Absorbing/absencing and containing/refracting ... concomitantly.

In optics, a prism is a transparent element with flat, polished surfaces that refract light. To Otacílio, is not transparent: it’s black. Black can be defined as the visual impression experienced when no visible light

reaches the eye. To Melgaço, it's when the invisibility of the enlightened darkness reaches it. Can be seen. More than that: it can be heard! A prism is a transparent optical element. To Melgaço, it's black (the absorption of all colors) and redirects/metamorphoses its original sense of complete lack of radiance to/into the most brighting manifestation that a multicolored music, contemporaneously given to light, can provide us." (Pablo S. Paz; Argentinean musicologist)

"A triangular prism, dispersing light; waves shown to illustrate the differing wavelengths of light, the cover image of such Melgacian tour de force: 'Prisme Noir' ('Black Prism'). It seems clear to me one of the most uterine metaphors adopted

by O.M. because many of us will
immediately refer to s-o-u-n-d
waves:

[upload.wikimedia.org/wikipedia/com
mons/f/f5/Light dispersion concep
tual waves.gif](https://upload.wikimedia.org/wikipedia/commons/f/f5/Light_dispersion_conceptual_waves.gif)

Of all that could still be uttered,
I'll condense it into a quasi-Haiku
(俳句):

The Sonic Side ...
of the Prism." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - "The Dark Side ...
of the Moon" is the eighth album by
the English rock band Pink Floyd,
released on 1 March 1973 by Harvest
Records. The album built on ideas

explored in earlier recordings and live shows, but lacks the extended instrumental excursions following the departure of founding member and principal contributor, Syd Barrett, in 1968 that characterised their earlier work. It thematically explores conflict, greed, the passage of time, and mental illness, the latter partly inspired by Barrett's deteriorating mental state.

Developed during live performances, an early version was premiered several months before recording began; new material was recorded in two sessions in 1972 and 1973 at Abbey Road in London. The group used some advanced recording techniques at the time, including multitrack recording and tape loops. Analogue synthesizers were

prominent in several tracks, and snippets from recorded interviews with Pink Floyd's road crew and others provided philosophical quotations throughout. Engineer Alan Parsons was responsible for many distinctively notable sonic aspects and the recruitment of non-lexical singer Clare Torry. The album's iconic sleeve, designed by Storm Thorgerson, depicts a prism spectrum and represents the band's lighting, the record's thematic material, and keyboardist Richard Wright's "simple and bold" design request.

[Despite the similarity between both album covers, this is only a curiosity because, supposedly, Melgaço was not inspired by and does not make references to "The Dark Side of the

Moon" through his "Prisme Noir".
Maybe, if we still speculate on Pink
Floyd, the present record would flirt
with spectra of "Ummagumma".
(Campbell's Note)];

II - "The Black Prism" is a fantasy
novel by Brent Weeks that was
released on August 25, 2010, by Orbit
Books. Is set in a pre-industrial
fantasy milieu, albeit more advanced
than most, with gunpowder weapons
and widespread use of simple
machines such as pulleys and gears.
The story takes place in The Seven
Satrapies, 7 semi-autonomous
countries, surrounding a large sea;
each satrapy is ruled by a 'satrap'.
Satrapies have considerable
independence, but are under the
loose control of a federalist central
government; the Chromeria. The

Chromeria is also the seat of education and regulation for the color magic on which the series is based. The ruling council consists of seven "colors," who are essentially representatives from each satrapy, The White, and the Prism. The series is based around the magical principle of chromaturgy, in which light is harnessed to create 'Luxin'. The Prism, apart from being able to use magic of every color, must also be able to "split light," allowing them to use magic more efficiently than normal magicians. A normal magician is called a 'drafter', a drafter may draft until enough Luxin residue builds up in the drafter's eyes to break into the white of the eye, otherwise known as 'breaking the halo'. At this point they attempt to incorporate luxin into their own

bodies. Creatures such as these are referred to as wights, and are terminated with extreme prejudice by the Chromeria, often via the Prism. A Prism represents the god Orholam, who it is believed bestows magical power onto his chosen. A Prism's abilities, ceremonial authority, status and Chromeria-sponsored protection allow him a great deal of personal agency; however, he has the least official governing power in peace time, this role falls to the 'white' a non-drafting ruler who decides on most of the Chromeria's political policy. Prisms typically die (or start to lose their colors) after their 7th, 14th, or 21st year of serving.

Only one person a generation is meant to be a 'full-spectrum light-

splitter'; however, the two Guile brothers, Gavin and Dazen, demonstrate the same abilities.

Gavin, the elder brother, was groomed to be Prism from a young age by Andross Guile, their father and spectrum color. After Dazen burns down the powerful Whiteoak family house with several women and children inside, he is sought by the Chromeria. The Chromeria's enemies quickly make common cause with him, and the resultant war is brief but bloody. At Sundered Rock, in the Satrapi of Tyrea, Gavin destroys his brother, causing Dazen's general Corvan Danavis to surrender. Tyrea was devastated, with almost all the men killed and its fertile farmland destroyed.

[This is only another curiosity

because, supposedly, Melgaço was not inspired by and does not make references to "The Black Prism" through his "Prisme Noir". Maybe, if we still speculate on a fantasy novel (more specifically: a science fiction novel), the present record would flirt with spectra of the Alejandro Jodorowsky's attempt to adapt and film Frank Herbert's 1965 "Dune".
(Campbell's Note)];

III - "A providential extrapolation: the Piece in focus lasts exactly ONE hour and TWENTY-ONE seconds. Perhaps, and Melgaço is extremely thorough, this also indicates that the Opus (therefore: ONE) has as starting point: the TWENTY-FIRST century and its prow directed towards to the 'Becoming', if I - philosophically - think of Heraclitus or Plato or

Aristotle or Hegel or Nietzsche or all of them, spiraling." (P.S.Paz's Note);

IV - "The Solar Anus" (French: "L'Anus Solaire"), a short Surrealist text by the French writer Georges Bataille, written in 1927 and published with drawings by André Masson four years later:

"Il est clair que le monde est purement parodique, c'est-à-dire que chaque chose qu'on regarde est la parodie d'une autre, ou encore la même chose sous une forme décevante.

Depuis que les phrases circulent dans les cerveaux occupés à réfléchir, il a été procédé à une identification totale, puisque à l'aide d'un copule chaque phrase relie une

chose à l'autre; et tout serait
visiblement lié si l'on découvrait d'un
seul regard dans sa totalité le tracé
laissé par un fil d'Ariane, conduisant
la pensée dans son propre
labyrinthe.

Mais le copule des termes n'est pas
moins irritant que celui des corps. Et
quand je m'écrie : JE SUIS LE SOLEIL,
il en résulte une érection intégrale,
car le verbe être est le véhicule de la
frénésie
amoureuse.

Tout le monde a conscience que la
vie est parodique et qu'il manque
une interprétation.

Ainsi le plomb est la parodie de l'or.

L'air est la parodie de l'eau.

Le cerveau est la parodie
de l'équateur.

Le coït est la parodie du crime.

L'or, l'eau, l'équateur ou le crime
peuvent indifféremment être
énoncés comme le principe
des choses.

Et si l'origine n'est pas semblable au
sol de la planète paraissant être la
base, mais au mouvement circulaire
que la planète décrit autour d'un
centre mobile, une voiture, une
horloge ou une machine à coudre
peuvent également être acceptées
en tant que principe générateur.

Les deux principaux mouvements

sont le mouvement rotatif et le
mouvement sexuel, dont la
combinaison s'exprime par une
locomotive composée de roues
et de pistons.

Ces deux mouvements se
transforment l'un en l'autre
réciproquement.

C'est ainsi qu'on s'aperçoit que la
terre en tournant fait coïter les
animaux et les hommes et (comme
ce qui résulte est aussi bien la cause
que ce qui provoque) que les animaux
et les hommes font tourner la terre
en coïtant.

C'est la combinaison ou
transformation mécanique de ces
mouvements que les alchimistes
recherchaient sous le nom de pierre

philosophale.

C'est par l'usage de cette
combinaison de valeur magique que
la situation actuelle de l'homme est
déterminée au milieu des éléments.

Un soulier abandonné, une dent
gâtée, un nez trop court, le cuisinier
crachant dans la nourriture de ses
maîtres sont à l'amour ce que le
pavillon est à la nationalité.

Un parapluie, une sexagénaire, un
séminariste, l'odeur des oeufs
pourris, les yeux crevés des juges
sont les racines par lesquelles
l'amour se nourrit.

Un chien dévorant l'estomac d'une
oie, une femme ivre qui vomit, un
comptable qui sanglote, un pot à

moutarde représentent la confusion
qui sert à l'amour de véhicule.

Un homme placé au milieu des autres
est irrité de savoir pourquoi il n'est
pas l'un des autres.

Couché dans un lit auprès d'une fille
qu'il aime, il oublie qu'il ne sait pas
pourquoi il est lui au lieu d'être le
corps qu'il touche.

Sans rien en savoir, il souffre à
cause de l'obscurité de l'intelligence
qui l'empêche de crier qu'il est lui
même la fille qui oublie sa présence
en s'agitant dans ses bras.

Ou l'amour, ou la colère infantile, ou
la vanité d'une douairière de
province, ou la pornographie
cléricale, ou le solitaire d'une

cantatrice égarent des personnages
oubliés dans des appartements
poussiéreux.

Ils auront beau se chercher
avidement les uns les autres : ils ne
trouveront jamais que des images
parodiques et s'endormiront aussi
vides que des **miroirs**.

La fille absente et inerte qui est
suspendue à mes bras sans rêver
n'est pas plus étrangère à moi que la
porte ou la fenêtre à travers
lequel(le)s je peux regarder
ou passer.

Je retrouve l'indifférence (qui lui
permet de me quitter) quand je
m'endors par incapacité d'aimer ce
qui arrive.

Il lui est impossible de savoir qui elle
retrouve quand je l'étreins parce
qu'elle réalise obstinément
un oubli entier.

Les systèmes planétaires qui
tournent dans l'espace comme des
disques rapides et dont le centre se
déplace également en décrivant un
cercle infiniment plus grand ne
s'éloignent continuellement de leur
propre position que pour revenir
vers elle en achevant leur rotation.

Le mouvement est la figure de
l'amour incapable de s'arrêter sur un
être en particulier et passant
rapidement de l'un à l'autre.

Mais l'oubli qui le conditionne ainsi
n'est qu'un subterfuge de la
mémoire.

Un homme s'élève aussi
brusquement qu'un spectre sur un
cercueil et s'affaisse de
la même façon.

Il se relève quelques heures après
puis il s'affaisse de nouveau et ainsi
de suite chaque jour : ce grand coït
avec l'atmosphère céleste est réglé
par la rotation terrestre
en face du soleil.

Ainsi, bien que le mouvement de la
vie terrestre soit rythmé par cette
rotation, l'image de ce mouvement
n'est pas la terre tournante mais la
verge pénétrant la femelle et en
sortant presque entièrement
pour y rentrer.

L'amour et la vie ne paraissent
individuels sur la terre que parce

que tout y est rompu par des vibrations d'amplitude et de durée diverses.

Toutefois, il n'y a pas de vibrations qui ne soient pas conjuguées avec un mouvement continu circulaire, de mime que sur la locomotive qui roule à la surface de la terre, image de la métamorphose continuelle.

Les êtres ne trépassent que pour naître à la manière des phallus qui sortent des corps pour y entrer.

Les plantes s'élèvent dans la direction du soleil et s'affaissent ensuite dans la direction du sol.

Les arbres hérissent le sol terrestre d'une quantité innombrable de verges fleuries dressées vers

le soleil.

Les arbres qui s'élancent avec force
finissent brûlés par la foudre ou
abattus, ou déracinés. Revenus au
sol, ils se relèvent identiquement
avec une autre forme.

Mais leur coït polymorphe est
fonction de la rotation
terrestre uniforme.

L'image la plus simple de la vie
organique unie à la rotation
est la marée.

Du mouvement de la mer, coït
uniforme de la terre avec la lune,
procède le coït polymorphe et
organique de la terre et du soleil.

Mais la première forme de l'amour

solaire est un nuage qui s'élève au
dessus de l'élément liquide.

Le nuage érotique devient parfois
orage et retombe vers la terre sous
forme de pluie pendant que la foudre
défonce les couches
de l'atmosphère.

La pluie se redresse aussitôt sous
forme de plante immobile.

La vie animale est entièrement issue
du mouvement des mers et, à
l'intérieur des corps, la vie continue
à sortir de l'eau salée.

La mer a joué ainsi le rôle de
l'organe femelle qui devient liquide
sous l'excitation de la verge.

La mer se branle continuellement,

Les éléments solides contenus et
brassés par l'eau animée d'un
mouvement érotique en jaillissent
sous forme de poissons volants.

L'érection et le soleil scandalisent de
même que le cadavre et l'obscurité
des caves.

Les végétaux se dirigent
uniformément vers le soleil et, au
contraire, les êtres humains, bien
qu'ils soient phalloïdes, comme les
arbres, en opposition avec les autres
animaux, en détournent
nécessairement **les yeux.**

Les yeux humains ne supportent ni le
soleil, ni le coït, ni le cadavre, ni
l'obscurité, mais avec des réactions
différentes..

Quand j'ai le visage injecté de sang, il
devient rouge et obscène.

Il trahit en même temps, par des
réflexes morbides, l'érection
sanglante et une soif exigeante
d'impudeur et de débauche
criminelle.

Ainsi je ne crains pas d'affirmer que
mon visage est un scandale et que
mes passions ne sont exprimées que
par le JÉSUS.

Le globe terrestre est couvert de
volcans qui lui servent d'anus.

Bien que ce globe ne mange rien, il
rejette parfois au dehors le contenu
de ses entrailles.

Ce contenu jaillit avec fracas et

retombe en ruisselant sur les pentes
du Jésume, répandant partout la mort
et la terreur.

En effet, les mouvements érotiques
du sol ne sont pas féconds comme
ceux des eaux mais beaucoup
plus rapides.

La terre se branle parfois avec
frénésie et tout s'écroule
à sa surface.

Le Jésume est ainsi l'image du
mouvement érotique donnant par
effraction aux idées contenues dans
l'esprit la force d'une
éruption scandaleuse.

Ceux en qui s'accumule la force
d'éruption sont nécessairement
situés en bas.

Les ouvriers communistes
apparaissent aux bourgeois aussi
laid et aussi sale que les parties
sexuelles et velues ou parties basses
: tôt ou tard il en résultera une
éruption scandaleuse au cours de
laquelle les têtes asexuées et nobles
des bourgeois seront tranchées.

Désastres, les révolutions et les
volcans ne font pas l'amour
avec les astres.

Les déflagrations érotiques
révolutionnaires et volcaniques sont
en antagonisme avec le ciel.

De même que les amours violents, ils
se produisent en rupture de ban avec
la fécondité.

A la fécondité céleste s'opposent les

désastres terrestres, image de
l'amour terrestre sans condition,
érection sans issue et sans règle,
scandale et terreur.

C'est ainsi que l'amour s'écrie dans
ma propre gorge : je suis le Jésusve,
immonde parodie du soleil
torride et aveuglant.

Je désire être égorgé en violant la
fille à qui j'aurai pu dire:
tu es la nuit.

Le Soleil aime exclusivement la Nuit
et dirige vers la terre sa violence
lumineuse, verge ignoble, mais il se
trouve dans l'incapacité d'atteindre
le regard ou la nuit bien que les
étendues terrestres nocturnes se
dirigent continuellement vers
l'immondice du rayon solaire.

L'anneau solaire est l'anus intact de
son corps à dix-huit ans auquel rien
d'aussi aveuglant ne peut être
comparé à l'exception du soleil, bien
que l'anus soit la nuit."

dial´M´for

Melgaço, Otacílio

[duration 23:05] all rights reserved

+

"Substantially, after the concreting
ouverture, a power trio of
(Melgacian) avant-jazz with organ,
drums and (punctual) double bass.

An analogy is inevitable: by Mr.
Hitchcock, 'Dial M for Murder' was
filmed in 3-D. This triadic parallel
(trilogic combination/third
dimension) is fascinating. Once the
British director said: 'Mystery is an
intellectual process. But suspense is
essentially an emotional process.'
For me, the wavy Piece 'dial M for'
is an impeccable mix between (sonic)
suspense and (sonorous) mystery
because it's the emotion under the
claws of the intellect; it's the
intellect gestating, almost secretly,

the emotion in its womb. Sir Alfred
also stated: 'there is something
more important than logic:
imagination'. Certainly Mr. Melgaço
has no doubt about that. And he
proves it to us over again.
'Masterfully.' (Pablo S. Paz;
Argentinean musicologist)

"d i a l
M
f o r

Magnetic textures (proposing a
mosaic of multidimensional layers);
ultra kinetic effects (instituting
pluralistic synesthesia); vertiginous
dynamics (in a paradoxical sense of
movement at the same time frenetic-
spiralized and minimalist-
concentric); fluxuous improvisations
(usually breaking the typical uses of

onanistic scales); mind-boggling
variations of intensities
(kaleidoscopic spirit); a kind of
spinning spatiality (as if each
element - its own corporeality - were
literally in constant displacement);
sui generis dialogue between the
instruments (preferring subtle
lightness and sophistication rather
than solipsistic pyrotechnics);
surrounding atmospheres
(deconstructing the architecture of
musical temporality in favor of an
abstractionism that frees us from
determinism of a chronological
formalism); etc; vibrant landscapes
(option to access an imagetic
subjectivity and frenzy in
uninterrupted expansion); etc etc;
hearable (the metaphor is adequate)
pleasure gardens (rich and strange)
etc etc etc ... (spellbound, I confess)

when I make a reflection on the
compositional and performatic gifts
of O.M., if I were inspired by
Hitchcockian movie titles, I would say
- in a concise and promptly
confirmable sentence - that he's ...
the (notorious) Man who knows too
much." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

A propitious reference:

I - Dial 'M' for Murder is a 1954
American detective fiction film
directed by Alfred Hitchcock,
starring Ray Milland, Grace Kelly,
Robert Cummings and John Williams.
It was filmed in 3-D with the
technology that was available at the
time, and is often considered one of

the greatest 3D films ever made. The screenplay and the successful stage play on which it was based were written by English playwright Frederick Knott;

Some improbable references (?):

Il - Dial 'M' For Monkey is a collection of 20 short stories and flash fiction by Adam Maxwell first published in 2006.

Maxwell's writing has been described in the press as a 'Chandler-esque hard-boiled cocktail, stirred with equal parts humour, mystery, gut-wrenching realism, and trademark minimalism', 'weird, wonderful, twisted and witty' and even 'almost Fawlty Towers'. Some of these stories are of a traditional Short

Story length but most are Flash fiction weighing in well under 1000-words.

The twenty stories collected some of Maxwell's previously published work across the print and electronic mediums whilst also including selection of stories written specifically for this collection. Notably 'Happiness Is A Warm Gun' - a flash fiction in which the main character tests this premise by placing a gun in the microwave - was originally featured in Dave Eggers' *McSweeney's*;

III - Dial 'M' for Monkey is the second studio album released in 2003 by the British electronic music artist Bonobo;

IV - Dial 'M' for Motherfucker is an album by the New York City garage punk band Pussy Galore, released in April 1989 by Caroline Records.

Defeated
By
Silence,
Here Is
A
Place
Where
The
Silence
Is
More
Subtle

[duration 06:06:00] all rights
reserved
+

"Coronachs!

Exactly one year ago, David Bowie died. And Mr. Melgaço has graced us with an impressive homage to him.

melgacootacilio.bandcamp.com/album/omfug-other-music-for-uplifting-gormandizers-a-tribute-to-david-bowie-otac-lio-melga-o-duration-01-02-18

Today - on January 10, 2017 - the composer and multi-instrumentalist presents to us again a renewed expression of what could be called one of the deepest faces of a contemporary Requiem. Now, in

memory of a triumvirate: Ferreira
Gullar, Leonard Cohen and Zygmunt
Bauman. Inventive progenies given to
light with relative antecedence to the
death of the illustrious three but
here gathered as in a strikingly
ritualistic Tribute, in a resonant
Trinity from the almost
synchronicity of its
deceases.

Monumental six hours and six
minutes (!) of Music & Non-Music.
Notably, they are Odes to Silence.
‘Silence is one of the great arts of
conversation’, uttered Marcus
Tullius Cicero. Mainly among those
who remain here and those who are
gone and thus Melgaço subtly breaks,
with his art & immeasurable
sensitivity, the boundaries between

one and another.

In an interview I did with such Brazilian Sphinx, taking into consideration how much the music of Otacílio Melgaço is linked to the present, to contemporaneity and also to Becoming because it's equally visionary, I asked O.M. about the supposedly paradoxical reasons for so many works dedicated to dead people. Declared elegies, declared commendations. Artists of all areas, thinkers, universal characters, ... infinite persona(litie)s. He answered me: 'My most thought provoking dialogues, the greatest challenges put to me - right after myself - are made by them. Aeschylus, Éric Alfred Leslie Satie, Desiderius Erasmus Roterodamus, Ambroise-Paul-Toussaint-Jules Valéry, Carlos

Paredes, Antônio Carlos Gomes,
Antônio Francisco Lisboa, Anton
Friedrich Wilhelm von Webern, Andrei
Arsenyevich Tarkovsky, Johan August
Strindberg, Jheronimus van Aken,
Zaha Mohammad Hadid, Hilda de
Almeida Prado Hilst, Luíza
Gustavovna Salomé, Benedito de
Espinosa, Mercier Philip Cunningham,
Zygmunt Bauman, Leonard Norman
Cohen, José Ribamar Ferreira and
more´n´ more others´n´ others.
When it comes to them and me: time
is on our side, yes it is. I
ceremonially agree with Rilke, the
Artist is Eternity jutting out over the
Present. In addition to several norths
that are petals of my wind rose, I
also hope and wish that everyone (of
those who are yet respiring) can feel
and be inspired by the breath of my
statuaries.´ However, after a brief

hiatus, Tchekovian, he inseminates
always fertilizing reticences: ‘Albeit
... that is just ... one ... of the vertices
... of the ... arcanum ...’.

I call, apropos, the attention of the
Ladies and Gentlemen to the
perspective that Otacílio has adopted
regarding the relationship amidst
Sound and Non-Sound. It’s
undeniable the peculiarity not only of
the emphasis on the ‘gaps’
(establishing a surprising duality:
hearable presences & absences, or
rather, the existence of sonic
perception & the perceptibility of
non-existence) as well as the
conformity assumed by the still as
relevant as the audible interventions
(in vocalic, electronic silhouettes ...
full of mesmerizing effects). Rarely
does a cultural expression require us

so much. In terms of the qualitative
and quantitative profusion of the
intervals and also of the reactions
that we have before this spasmodic
muteness so naked and that
inevitably undresses us. Just as
death undoes, thread by thread, the
garments of life, or how, in reality,
the 'eternal rest' brings us new,
lighter costumes. Silent, first and
last." (Pablo S. Paz; Argentinean
musicologist)

"The title of this Melgacian
masterpiece is a psalm phrase
written by Leonard Cohen. It's
contained in the Book of Mercy.

'Not knowing where to go,
I go to you.
Not knowing where to turn, I turn to
you.

Not knowing how to speak, I speak to
you.

Not knowing what to hold,
I bind myself to you.

Having lost my way, I make
my way to you.

Having soiled my heart, I lift
my heart to you.

Having wasted my days, I bring
the heap to you.

The great highway covered with
debris, I travel on a hair to you.

The wall smeared with filth, I go
through a pinhole of light.

Blocked by every thought, I fly on the
wisp of a remembrance.

Defeated by silence, here is a place
where the silence is more subtle.

And here is the opening in defeat.

And here is the clasp of the will.
And here is the fear of you.
And here is the fastening of mercy.

Blessed are you, in this
man's moment.
Blessed are you, whose presence
illuminates outrageous evil.
Blessed are you who brings chains
out of the darkness.
Blessed are you, who waits
in the world.
Blessed are you, whose name is
in the world.'

[As Allan Showalter explains: Book of
Mercy is Cohen's most deeply
personal. He told Robert Sward in a
1984 interview, 'Is a secret book for
me.' It was written during an intense
moment of reassessment of his life
and art and remains his sole effort to

publish a book of psalms. Allows us to witness the struggle of a soul engaged in what Cohen described as ‘a sacred kind of conversation.’ The reputation of this meditative collection has grown steadily, and the volume is now widely considered one of the finest compilations of confession and spiritual longing ever written. This quote from Rabbi Mordecai Findley is definitive:

‘I think Leonard Cohen is actually the greatest linguist alive today. I read his poems aloud at high holidays, from Book of Mercy. I think Book of Mercy should be in our prayer book.’

If one reads it superficially, it is easy to miss some of its most exquisite nuances. Most assume that the

entire book is addressed to a male deity, the Judaic God of the Hebrew Bible and the Torah. That reading is an important one and has obvious validity. A deeper meditation reveals that many passages are also addressed to what appears to be the Shekinah, the feminine presence of God; a variation on Cohen's lifelong conversation with the Muse. Furthermore, there are many mentions of the esoteric symbolism of Kabbalah, such as 'kingdom' and 'crown.']

Inter alia, it's very interesting and touching to interweave this reference and Edna St. Vincent Millay's Ode to Silence, recited in the first part of the Trilogy (that O.M. elevates to maximum metaphoricity). Every Piece has its fascinating

specificities: from the idiosyncratic elements of each mysterious Particle [the decisive option for the vox as an adequate 'glorification' of the Brazilian poet; the intermittent citation to Zen Buddhism - practiced by the Canadian bard -; in a punctual passage, water sounds to mirror the legacy of the creator of liquid concepts as was the case of the Polish philosopher] until general captivating characteristics of the whole Work [for example: the original and initiatory approach to silence: both 1 inviting us to an inner retreat due to the Praise to those who passed away and 2 allowing, through an unusual duration of the pauses themselves, that the ambient noises - that surround us while we're listening - are an important part of all the experience. At the same time

we surrender ourselves to our
interiority and remain open to
everything that encircles us, in a
physical and metaphysical
interaction. O.M. and its adorable
paradoxes - typical of great artists -.
I dare to conjecture the following: if
we were plunged into ninety nine
percent of outer silence (if in an
anechoic chamber and with only one
source to reproduce in headphones
the work of Melgaço in focus), the
silences here (in the Otacilian place
where they are more subtle), the
endogenous and the exogenous,
would have distinct substantialities,
pulp, textures, carats, whitenesses.
And would be enigmatically confluent,
convergent, complementary.
Because, under these conditions, we
would hear our breathing, stomach
and the heartbeat too. We can

deduce that the practically absolute
‘non-soundability’ (whether by an
artifice such the mentioned chamber
produced on planet earth or simply if
we were in sidereal space), from the
extrapolation of a certain temporal
limit of supportability, ... could be
reason to lunacy (term that
reinforces the cosmos when locus),
... could be reason to insanity of a
human being. Prospective conclusion:
this character of entirety only if
through madness? (may be one way:
let Melgaço's music drive you crazy -
as a superior pellucidity -), or, if with
us lucid: it becomes a concept, justly
(with the connotation of
‘intellectual’ for some, or
‘spiritual’ for others) a ‘mental’
construction, or/and, as here/now, a
unique Work of Art. Replete with
substantiality, pulps, textures,

carats, whitenesses. I can not forget to point to the way the white color was used on the cover: there, the sole figurativeness are words and in explicit mutation to ... blank, to ... invisibility (such as a distant horizon, ceasing to exist), (beyond that!) to ... inaudibility; (wherefore): to ... the most abyssal and simultaneously elevated Silencing].

I believe this is the overtone given to Requiem by Otacílio Melgaço. Religiosity, from 'ligare' (bind, connect), therefore, from a prefixed 're-ligare', i.e. re (again) + 'ligare' or to reconnect. In short, it's not a conjecture of a religious nature in the strict sense but rather of the experience of connections & reconnections (as I have already suggested above, in various

dimensions: whether sensorial, sentimental, emotional, intellectual, ... and even animic, spiritual - for those who consider 'these possible levels' - but, above all, in the name of an expansive, libertarian - and aggregating - Humanism. Humanism, this noble outlook or system of thought is enough to amalgamate the three decorated by Otacílio: men who have deserved and always will deserve laurels because of their distinctnesses, awarenesses, warnings, audacities and clairvoyances. O.M. is included, his - I reiterate - 'subtle place' is guaranteed in such 'pantheon'). I turn to William Wordsworth if I imagine the voice of each of the honorees, anon under the transcendent mantle (of Melgacian bonds), in a clamor:

‘STAY, little cheerful Robin! stay,
And at my casement sing,
Though it should prove a farewell lay
And this our parting spring.

(...)

The promise in thy song;
A charm, 'that' thought can not
destroy,
Doth to thy strain belong.

Methinks that in my dying hour
Thy song would still be dear,
And with a more than earthly power

My passing **Spirit** cheer.

Then, little Bird, this boon confer,
Come, and my requiem sing,
Nor fail to be the harbinger
Of everlasting Spring.’

... and in ethic reverberation, poetic
echo, aesthetic response: 'Defeated
By Silence, Here Is A Place Where
The Silence Is More Subtle', The
Harbinger Of Everlasting Spring ..."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - José Ribamar Ferreira (1930 –
2016), known by his pen name
Ferreira Gullar, was a a Brazilian
poet, playwright, essayist, art critic,
and television writer. In 1959, he was
instrumental in the formation of the
Neo-Concrete Movement. Gullar was
considered one of the most
influential Brazilians of
the 20th century;

II - Leonard Cohen (1934 – 2016) was

a Canadian singer, songwriter, musician, poet, novelist, and painter. His work mostly explored religion, politics, isolation, sexuality, and personal relationships. Cohen was inducted into both the Canadian Music Hall of Fame and the Canadian Songwriters Hall of Fame as well as the Rock and Roll Hall of Fame. He was a Companion of the Order of Canada, the nation's highest civilian honor. In 2011, Cohen received one of the Prince of Asturias Awards for literature and the ninth Glenn Gould Prize.

Cohen pursued a career as a poet and novelist during the 1950s and early 1960s, and did not launch a music career until 1967, at the age of 33. His first album, *Songs of Leonard Cohen* (1967), was followed by three

more albums of folk music: *Songs from a Room* (1969), *Songs of Love and Hate* (1971) and *New Skin for the Old Ceremony* (1974). His 1977 record *Death of a Ladies' Man* was co-written and produced by Phil Spector, which was a move away from Cohen's previous minimalist sound. In 1979, Cohen returned with the more traditional *Recent Songs*, which blended his acoustic style with jazz and Oriental and Mediterranean influences. "Hallelujah" was first released on Cohen's studio album *Various Positions* in 1984. *I'm Your Man* in 1988 marked Cohen's turn to synthesized productions and remains his most popular album. In 1992, Cohen released its follow-up, *The Future*, which had dark lyrics and references to political and

social unrest.

Cohen returned to music in 2001 with the release of *Ten New Songs*, which was a major hit in Canada and Europe. His eleventh album, *Dear Heather*, followed in 2004. After a successful string of tours between 2008 and 2010, Cohen released three albums in the final four years of his life: *Old Ideas* (2012), *Popular Problems* (2014) and *You Want It Darker* (2016), the last of which was released three weeks before his death;

III - Zygmunt Bauman (1925 – 2017) was a Polish military officer, sociologist and philosopher. He resided in England from 1971. After World War II he became one of the Polish Army's youngest majors. He

was driven out of Poland by a political purge in 1968 engineered by the Communist government of the Polish People's Republic. He became Professor of Sociology at the University of Leeds, later Emeritus. Bauman was one of the world's most eminent social theorists writing on issues as diverse as modernity and the Holocaust, postmodern consumerism and liquid modernity;

IV - "AYE, but she?
Your other sister and my other soul
Grave Silence, lovelier
Than the three **loveliest**
maidens, what of her?
Clio, not you,
Not you, Calliope,
Nor all your wanton line,
Not Beauty's perfect

self shall comfort me
For Silence once departed,
For her the cool-tongued, her
the tranquil-hearted,
Whom evermore I follow wistfully,

Wandering Heaven and Earth and Hell
and the four seasons through;
Thalia, not you,
Not you, Melpomene,
Not your **incomparable** feet,
O thin Terpsichore,
I seek in this great hall,
But one more pale, more pensive,
most beloved of you all.

I seek her from afar.
I come from temples where
her altars are,
From groves that bear her name,
Noisy with stricken victims now

and sacrificial flame,
And cymbals struck on high
and strident faces
Obstreperous in her praise

They neither love nor know,
A goddess of gone days,
Departed long ago,
Abandoning the invaded
shrines and fanes
Of her old sanctuary,
A deity obscure and legendary,
Of whom there now remains,
For sages to decipher and
priests to garble,
Only and for a little while her letters
wedged in marble,
Which even now, behold, the friendly
mumbling rain erases,
And the inarticulate snow,
Leaving at last of her least

signs and traces
None whatsoever, nor whither she is
vanished from these places.

"She will love well," I said,
"If love be of that heart inhabiter,
The flowers of the dead;
The red anemone that with no sound
Moves in the wind, and
from another wound
That sprang, the heavily-sweet
blue hyacinth,
That blossoms underground,
And sallow poppies,
will be dear to her.

And will not **Silence** know
In the black shade of
what obsidian steep
Stiffens the white narcissus
numb with sleep?
(Seed which Demeter's daughter

bore from home,
Uptorn by desperate fingers
long ago,
Reluctant even as she,
Undone Persephone,
An! even as she set out
again to grow

In twilight, in perdition's lean and
inauspicious loam).
She will love well," I said,
"The flowers of the dead;
Where dark Persephone
the winter round,
Uncomforted for
home, uncomfortable,
Lacking a sunny southern slope in
northern Sicily,
With sullen pupils focussed
on a dream,
Stares on the stagnant stream
That moats the unequivocal

battlements of Hell,
There, there will she be found,
She that is Beauty veiled from men
and Music in a swoond."

"I long for Silence as they long
for breath

Whose helpless nostrils drink
the bitter sea;
What thing can be
So stout, what so
redoubtable,
in Death
What fury, what considerable rage,
if only she,
Upon whose icy breast,
Unquestioned, uncaressed,
One time I lay,
And whom always I lack,
Even to this day,
Being by no means from that frigid

bosom weaned away,
If only she therewith be given
me back?"

I sought her down that
dolorous labyrinth,
Wherein no shaft of sunlight
ever fell,
And in among the bloodless
everywhere

I sought her, but the air,
Breathed many times and spent,
Was fretful with a
whispering discontent,
And questioning me,
importuning me to tell
Some slightest tidings of the light of
day they know no more,
Plucking my sleeve, the eager shades
were with me where I went.
I paused at every grievous door,

And harked a moment, holding up my
hand,– and for a space
A hush was on them, while they
watched my face;
And then they fell a-whispering
as before;
So that I smiled at them and left
them, seeing she was not there.

I sought her, too,
Among the upper gods, although
I knew
She was not like to be where
feasting is,
Nor near to Heaven's lord,
Being a thing abhorred
And shunned of him, although
a child of his,
(Not yours, not yours; to you she
owes not breath,
Mother of Song, being sown of Zeus
upon a dream of Death).

Fearing to pass unvisited some place
And later learn, too late, how
all the while,
With her still face,
She had been standing there and
seen me pass, without a smile,
I sought her even to the sagging
board whereat

The stout immortals sat;
But such a laughter shook
the mighty hall
No one could hear me say:
Had she been seen upon
the Hill that day?
And no one knew at all
How long I stood, or when at last I
sighed and went away.

There is a garden lying in a lull
Between the mountains and the

mountainous sea,
I know not where, but which
a dream diurnal
Paints on my lids a moment
till the hull
Be lifted from the kernel
And Slumber fed to me.
Your foot-print is not there,
Mnemosene,
Though it would seem a ruined place
and after

Your lichenous heart, being full
Of broken columns, caryatides
Thrown to the earth and fallen
forward on their jointless knees,
And urns funereal altered into dust
Minuter than the ashes of the dead,
And Psyche's lamp out of
the earth up-thrust,
Dripping itself in marble wax on what
was once the bed

Of Love, and his young body asleep,
but now is dust instead.

There twists the bitter-sweet,

the white **wisteria**

Fastens its fingers in
the strangling wall,
And the wide crannies quicken
with bright weeds;

There dumbly like a worm all day the
still white orchid feeds;
But never an echo of
your daughters' laughter
Is there, nor any sign of you at all
Swells fungous from the rotten
bough, grey mother of Pieria!

Only her shadow once upon a stone
I saw,—and, lo, the shadow and the

garden, too, were gone.
I tell you you have done
her body an ill,
You chatterers, you noisy crew !
She is not anywhere!
I sought her in deep Hell;
And through the world as well;
I thought of Heaven and I sought her
there;

Above nor under ground
Is Silence to be found,
That was the very warp
and woof of you,
Lovely before your songs began and
after they were through !
Oh, say if on this hill
Somewhere your sister's body
lies in death,
So I may follow there, and
make a wreath
Of my locked hands, that

on her quiet breast
Shall lie till age has withered them!

(Ah, sweetly from
the rest I see
Turn and consider me
Compassionate Euterpe!)
"There is a gate beyond
the gate of Death,

Beyond the gate of everlasting Life,
Beyond the gates of Heaven and
Hell", she saith,
"Whereon but to believe is horror !
Whereon to meditate engendereth
Even in deathless spirits such as I
A tumult in the breath,
A chilling of the inexhaustible blood
Even in my veins that
never will be dry,
And in the austere, divine monotony
That is my being, the madness

of an unaccustomed mood.

This is her province whom
you lack and seek;
And seek her not elsewhere.
Hell is a thoroughfare

For pilgrims,—Herakles,
And he that loved Euridice too well,
Have walked therein; and
many more than these;
And witnessed the desire
and the despair
Of souls that passed reluctantly and
sicken for the air;
You, too, have entered Hell,
And issued thence; but thence
whereof I speak
None has returned,—for thither
fury brings
Only the driven ghosts of them that
flee before all things.

Oblivion is the name of this abode:
and she is there."

Oh, radiant Song! Oh, gracious
Memory!
Be long upon this height

I shall not climb again !
I know the way you mean,
—the little night,
And the long empty day,
—never to see
Again the angry light,
Or hear the hungry noises
cry my brain !

Ah, but she,
Your other sister and my other soul,
She shall again be mine;
And I shall drink her from
a silver bowl,
A chilly thin green wine,

Not bitter to the taste,
Not sweet,
Not of your press, oh, restless,
clamorous nine,–
To foam beneath the frantic
hoofs of mirth–
But savoring faintly
of the acid earth,

And trod by pensive feet
From perfect clusters
ripened without haste
Out of the urgent heat
In some clear glimmering vaulted
twilight under the odorous vine.

Lift up your lyres ! Sing on!
But as for me, I seek your sister
whither she is gone."

- Ode to Silence by
Edna St. Vincent Millay -

Unv anity
Case
Singles
Series

Zodiak
Free
Arts
Lab

[duration 10:49] all rights reserved

*

{Note by P.S.P. -

U N V A N I T Y
C A S E
S I N G L E S
S E R I E S,

Eight releases that portray, among
many glimpsed, a Melgacian
sonorous fantastical microcosm.

Symphony, suite, sonata, cantata,
pastoral, madrigal, sarabanda,
fantasia, fugue, rhapsody, capriccio,
passacaglia, berceuse, tombeau, lied,
concertino, gimnopedia, oratorio,
mass, operetta, opera ... are
customary part of the compositional

vocabulary of Otacílio Melgaço. Here and now we come in contact with other perspectives (with one or two exceptions) that are beyond the frontiers of modern classical genre. Extrapolations already contained in several albums produced by him and which are also treasures of his vast discography but never before gathered in a Series.

An image full of perspicacity when we think of a portable 'compendium' of quite personal complementary aesthetic man-made objects (and here I'm referring to the adaptation of the term by Mr. Melgaço), the Vanity Case is a small handbag used for carrying cosmetics or toiletries.

Unvanity Case (Singles Series). It's possible to perceive at least two

fundamentals embedded in the O.M.
wordplay. There's the properly
denial of 'vanity' (the dictionarist
meaning: excessive pride in or
admiration of one's own appearance
or achievements; the quality of being
worthless or futile. So he invents a
neologism to reveal this clear
denudation) and also the symbolist
recognition of artifacts gathered in
the same casing as is the special
case, for example and in addition to
others, of a mirror.

In a fashion, the message that the
composer and multi-instrumentalist
conveys to us is clear:

He looks at himself, limpidly.
Something a great artist is often
doing. Yes, paradoxically, Melgaço
does not give up (peer through the

subsequent figures of speech)
‘cosmetic & toiletry’ elements of
music (timbres, harmonies,
durations, pauses, melodies,
dynamics, rhythms, pitches,
articulations, textures, technicalities,
arrangements, mixes, masterings ...)
and, consequently (as expected and
desired): he shows himself to us.
Something that often a great artist
should do with transparency and, of
course, a certain mystery. Another
paradox. He shows himself to us just
as in Greek tragedy/comedy, the
Mask (again: ‘cosmetic & toiletry’)
does not hide: it brings even more to
light who the character is.

And, resuming the title exegesis,
reflecting on the portable character:
in the condition of ‘perpetuum
mobile’, every EP brings us to a

peculiar place (situated in some historical snapshot) in one of the four corners of the world or even orbiting the planet earth. This conceptual ballast, therefore, is a mention of travels and journeys and trips and gigs (and rays and twinkles) and sagas perpetrated by the artist. I draw attention to the fact that the relationship between the niche itself and the respective musical proposal is direct, bright. 'Moto perpetuo' as much as the experiments with his music as being a restless, challenger creator - who takes risks in constant search and daring -. Creator in its integrity/fragmentation, complexity/plainness; D.M.: an ontological mosaic, a kaleidoscope in person always in displacement and in our direction, provoking us but, I

have no doubt, in humanistic
celebration. This, citing only one of
the facets of an Art-in-Magnification
as is the Melgacian.

‘Everything is metaphor’, Otacílio
usually utters. And when we realize
the polysemous richness of his
inventions (nor need I say that the
vocal ‘case’ is equally read as ‘an
instance of a particular situation; an
example of something occurring’),
we can conclude how absolutely
everything that the/this artist plays
can be an exciting, constructive and
Graceful fluxuosity. Through the
looking glass, the reflector, the
speculum! And who inhabits the other
side of the mirror?

Eight times,
the response that - hitherto - echoes

eight times,
Ladies and Gentlemen, is:
Each One Of Us.}

+

"Of The Seven
(Zodiacal)
Seals

1 - The Zodiak Free Arts Lab,
sometimes known as the 'Zodiak or
Zodiac Club', was a short-lived but
highly influential experimental live
music venue, founded in the then
West Berlin in late 1969 by German
artists/musicians Conrad Schnitzler
(1937–2011) and Hans-Joachim
Roedelius (born 1934), together with
Boris Schaak (1942–2012);

2 - ZFAL played an important role in

the development of a style of music that would later be called Krautrock;

3 - Krautrock is a broad genre of experimental rock that developed in Germany in the late 1960s. The term was originated by English-speaking music journalists as a humorous name for a diverse range of German bands whose music drew from sources such as psychedelic rock, avant-garde electronic music, funk, minimalism, jazz improvisation, and world music styles. Largely divorced from the traditional blues and rock and roll influences of British and American rock music up to that time, the period contributed to the evolution of electronic music and ambient music as well as the birth of post-punk, alternative rock and new-age music;

4 - The present single by Otacílio Melgaço that inaugurates its series, represents this genus? Purposely yes and no.

Yes - as it incorporates some of its constituent elements (the use of the flute in the first half - which embraces hypnotic ambiences and can be a quote to Florian Schneider-Esleben plus the genesiac phase of Kraftwerk -; the punctual emergence of the camouflaged distorted guitar; some emblematic timbristic effects etc.;

No - when he decidedly makes remarkable extrapolations, directing his sonic Piece to other horizons (that do not fit even in the concept of 'world music' because what I presume Brazilianness in his

offspring, goes beyond any labeling, stereotype, folklore, revisionism and so on);

[Addendum: it's worth noting that both the 'krautrock' denomination and 'world music' seem to me to be inadequate, either because the first one sounds caricaturesque ('kraut' means 'sauerkraut, coleslaw') and the second - by the power of mass industry - recognizes something like 'my (imposed) culture' (ordinarily under American aegis) and, on the banks: 'the rest'. So it's 'them' and ... 'the rest of the world'. Both aspects are altogether regrettable. Such 'etiquettes' were used here only for a more direct public understanding.]

Yes - in so far as experimentation

and psychedelia mate instigatingly
here (magnetized by - mentioned -
improvisation, minimalism, avant-
garde prisms, electronic
interpositions ...);

No - if the insertion of voices that
sometimes report us to operatic
references; specific brass
interventions; rhythms that can be
understood as 'rock' but
simultaneously suggest a group of
Brazilian percussion (as a drumming
section of Samba School), ... are
instances of a detachment that
already remove the anchor of an
offspring immediately detectable in
terms of such style;

5 - Therefore, nothing more
Melgacian than that.

It is krautrock but it's not. It is but
it's an otherness.

There are the positive jotting.
However, you should observe that
the reasons that my negative
arguments declare are a intended
distancing from that germanised
musical modality (which, a propos,
Melgaço very much admires but his
proposition is not to serve as a
‘belly for rent’ to what is
categorized, as we well know). In
contrast the justifications of the
negatives bring his composition
closer to the ‘zustand des geistes’
that more conjuncturally reigned in
the ZFAL! Ladies and Gentlemen,
another Melgacian ace up one’s
sleeve, I think;

6 - Besides, I feel a very interesting

duality when I hear ‘Zodiak Free Arts
Lab’. On the one hand, for me
Otacílio Melgaço becomes
Fitzcarraldo!

[Fitzcarraldo is a 1982 West German
surreal adventure-drama film
written and directed by Werner
Herzog and starring Klaus Kinski as
the title character. It portrays
would-be rubber baron Brian
Sweeney Fitzgerald, an Irishman
known in Peru as Fitzcarraldo, who is
determined to transport a steamship
over a steep hill in order to access a
rich rubber territory in the Amazon
Basin. The film is derived from the
historic events of Peruvian rubber
baron Carlos Fitzcarrald. He has an
indomitable spirit, but is little more
than a dreamer with one major
failure already behind him – the

bankrupted and incomplete Trans-Andean railways. A lover of opera and a great fan of the internationally known Italian tenor Enrico Caruso, he dreams of building an opera house in Iquitos. So, I repeat: an opera in the middle of the Amazon rainforest.]

Yes, when I hear lyrical voices that sometimes seem to me to intonate indigenous chants & (chiefly) shouts (all framed by singularly primal percussive beats), it's impossible not to situate myself in this 'flamboyant' situation. The way Melgaço, at my point of view, translated such monumental dream (or something very very similar) into music, is fabulous. A primitivist sense however as a magical realism. On the other hand, there's a teleological substantialness and even

apocalyptic (in the most apothotic
acception) about this confluence of
Dionysian expressionisms!;

7 - A curiosity. Otacílio commented
to me that he would like to treat the
single so that it sounded as if it were
‘a bootleg, a live pirate record made
in the late 1960s (or until the mid-
1970s)’. Undoubtedly he succeeded.

And I asked him, ‘But why?’ -
somehow, I already knew the answer,
but he always surprises me -. It was
no exception. O.M. said: ‘It’s not only
a matter of atmosphericity, a rescue
of specific transpositional sensations
- if I idealize the teleportation of my
composition to the Zodiak Club -. It
goes beyond that. I find it sensual to
regard Art as an incomparable kind
of Time Machine and thus to
presentiate (what is usually called)

the past or the future or both
concomitantly (or all three because
there's still the present-of-present):
... in the end, all this becomes an act
almost involuntary to the creator.
Time is Scolopendra.'

On behalf of our privileged fate,
'Unvanity Case Singles Series' too."
(Pablo S. Paz; Argentinean
musicologist)

"There are two approaches
suggested by the title of this work
that I could not fail to point out. One,
quite direct. Another, belonging to
the visceras of the musical niche.

The Zodiac is the circle of twelve 30°
divisions of celestial longitude
employed by western astrology and
(formerly) astronomy. The western

zodiac is centered upon the ecliptic, the apparent path of the Sun across the celestial sphere over the course of the year. The paths of the Moon and visible planets also remain close to the ecliptic, within the belt of the zodiac, which extends $8-9^{\circ}$ north or south of the ecliptic, as measured in celestial latitude.

Because the divisions are regular, they do not correspond exactly to the boundaries of the twelve constellations after which they are named. Historically, these twelve divisions are called signs. Essentially, the zodiac is a celestial coordinate system, or more specifically an ecliptic coordinate system, which takes the ecliptic as the origin of latitude, and the position of the Sun at vernal equinox as the origin of longitude.

>>I suspect that we´re face to face
with a system of structural
compositional coordinates that do a
certain parallel to the concept
above.<<

Tierkreis (´Zodiac´ in German), a
composition for 12 music boxes by
Karlheinz Stockhausen.

>>I believe there are analog details.
This is quite likely if we consider
some eventual points in common
between Melgaço and the composer
born in Mödrath, just as indelible the
Stockhausenian influence if we focus
on krautrock and other expressions
that were listened in the Zodiac.<<

In one way or another, the remaining
words (´Free Arts Lab´) very well
represent the perspectives of

Otacílio: fluidic freedom, supreme
artisticity/artistry, and the
‘alchemy’ of creation as,
accordingly, an unbounded
laboratory." (Caio Campbell; Anglo-
Brazilian semilogist and musician)

§

I - The Zodiak Free Arts Lab was
based in a large rented backroom
area within a building in Hallesches
Ufer, along the north bank of the
Landwehr Canal in the Kreuzberg
district of Berlin, near the corner of
Großbeerenstraße. The main purpose
of this building from 1962 until 1981
was as the first home of the
Schaubühne am Halleschen Ufer (de),
a politically inspired and motivated
theatre company. Hence, the Zodiak
could not open until late in the

evening after the theatre itself had closed, so that the theatrical performances would not be drowned out by the noise.

The Zodiac itself was sub-divided into two main performance areas, one of which was painted completely white and the other completely black, and was filled with all kinds of instruments, amplifiers and speakers which people could more or less do with as they pleased. Here, musicians were allowed to experiment with free jazz, psychedelic rock and avant-garde styles. Conventional forms of music were frowned upon: a phrase frequently used to describe the spirit of the times was that "songs were considered bourgeois";

II - Among the many artists and

bands who passed through the Zodiak in their early days were Ash Ra Tempel, Geräusche (Noises), Plus/Minus, Curly Curve (de), Per Sonore, Human Being, The Agitation (later Agitation Free), Klaus Schulze and, most significantly, Tangerine Dream. While not quite reaching the status of being "house band," Tangerine Dream certainly played there frequently over a 3-month period, sometimes for five or six hours a night and for little or no payment, and the loud, iconoclastic improvised music sometimes climaxed with Who-style destruction of equipment.

Whether due to the Schaubühne's management calling for things to be toned down, or the restlessness of the West Berlin scene simply seeking

other outlets for expression, has not been recorded, but the Zodiak lasted only a few months, closing in early 1969. Nevertheless, it earned a significant place in German rock history and is fondly remembered by all who were associated with it. In 1969 one of its founders, Conrad Schnitzler, joined Tangerine Dream for a while, playing on their first album, *Electronic Meditation*, released in 1970. After leaving Tangerine Dream, Schnitzler rejoined one of the Zodiak's other founders, Hans-Joachim Roedelius, together with Dieter Moebius (born 1944), and formed his own band, *Kluster* (name later anglicised to *Cluster*);

III - As for the building that once housed the Zodiak: in 1981 the Schaubühne relocated to its present

home in a former cinema (the Kino
Universum, designed by architect
Erich Mendelsohn in 1926), in
Lehniner Platz, along the
Kurfürstendamm. Its old home then
became the Theater am Halleschen
Ufer (de). Today it is one of two
additional venues complementing the
Hebbel Theater (de) nearby in
Stresemannstraße; specifically it is
now known as "Hebbel am Ufer 2" or
"HAU 2";

IV - A Samba School (Portuguese:
Escola de samba) is a club or
dancing school. They practice and
often perform in huge square-
compounds ("quadras de samba")
devoted to practicing and exhibiting
samba, an African-Brazilian dance.

Unvanity
Case
Singles
Series

Le
Bateau-Lavoir

[duration 25:03] all rights reserved

+

"A timeless, almost preterhuman titanic voice in Homeric annunciation (or phenomenal recitation?); an immersed string quartet thrown to the reverse of the waves of an already mythological ocean (towards the marine uterus); electronic effects that carry us to other sonic dimensions, confirming the Aquodyssey in progress; and all framed by the concreteness of a liquefied transfigment. [There's no other way of trying to describe it except through convulsive poeticity.]

Otacílio Melgaço invites us to embark on an inebriated vessel (ghost ship? Der Fliegende Holländer, nay,

Pariser?) and discover that there
are more abyssal things in heaven
and earth, Ladies and Gentlemen,
than are dream of in our musicality."

(Pablo S. Paz; Argentinean
musicologist)

"F i r s t P a r t

The name Le Bateau-Lavoir was
coined by French poet Max Jacob.
The building was dark and dirty,
almost seeming to be scrap pile
rather than a dwelling. On stormy
days, they swayed and creaked,
reminding people of washing-boats
on the nearby Seine River, hence the
name. It has been suggested that the
structure was a manufacturing
facility in the previous century.

Le Bateau-Lavoir (‘The Boat Wash-

house´) is the nickname for a building in the Montmartre district of the 18th arrondissement of Paris that is famous in art history as the residence and meeting place for a group of outstanding early 20th-century artists, men of letters, theater people, and art dealers. It is located at No.13 Rue Ravignan at Place Emile Goudeau, just below the Place du Tertre.

S e c o n d P a r t

‘Le Bateau Ivre’ (‘The Drunken Boat’) is a 100-line verse-poem written in 1871 by Arthur Rimbaud. The poem describes the drifting and sinking of a boat lost at sea in a fragmented first-person narrative saturated with vivid imagery and symbolism. Rimbaud, then aged 16,

wrote the poem in the summer of 1871 at his childhood home in Charleville in Northern France. Rimbaud included the poem in a letter he sent to Paul Verlaine in September 1871 to introduce himself to Verlaine. Shortly afterwards, he joined Verlaine in Paris and became his lover.

Rimbaud was inspired to write the poem after reading Jules Verne's novel *Twenty Thousand Leagues Under the Sea*, which had recently been published in book form, and which is known to have been the source of many of the poem's allusions and images. Another Verne novel, *The Adventures of Captain Hatteras*, was likely an additional source of inspiration.

Third Part

The composer and multi-instrumentist O.M. builds exactly from the crisscross of both references an enigmatic, mesmerizing work. Which undoubtedly reflects the same Rimbaudian substantial horizon.

Jean-Nicolas Arthur Rimbaud biographer Enid Starkie describes the poem as an anthology of memorable images and lines. The voice is that of the drunken boat itself. The boat tells of becoming filled with water, thus 'drunk'. Sinking through the sea, the boat describes a journey of varied experience that includes sights of the purest and most transcendent (*l'éveil jaune et bleu des phosphores*

chanteurs, 'the yellow-blue alarum
of phosphors singing') and at the
same time of the most repellent
(nasses / Où pourrit dans les joncs
tout un Léviathan, 'nets where a
whole Leviathan was rotting'). The
marriage of exaltation and
debasement, the synesthesia, and the
mounting astonishment make this
hundred-line poem the fulfillment of
Rimbaud's youthful poetic theory that
the poet becomes a seer, a vatic
being, through the disordering of the
senses. To these attractions are
added alexandrines of immediate
aural appeal: Fermentent les
rousseurs amères de l'amour!
('fermenting the bitter blushes of
love').

The boat's (and reader's) mounting
astonishment reaches its high point

in lines 87-88: Est-ce en ces nuits
sans fonds que tu dors et t'exiles /
Million d'oiseaux d'or, ô future
Vigueur? (‘Is it in these bottomless
nights that you sleep and exile
yourself / a million golden birds, oh
future Strength?’) Afterwards the
vision is lost and the spell breaks.
The speaker, still a boat, wishes for
death (Ô que ma quille éclate! Ô que
j'aille à la mer! ‘O that my keel would
break! O that I would go to the sea!’).

The grandiose aspirations have
deceived, leaving exhaustion and the
sense of imprisonment. In this way,
‘Le Bateau Ivre’ proleptically
recapitulates Rimbaud's poetic
career, which dissipated when he
discovered that verse could not
provide the universal understanding
and harmony that it had seemed to
when he was younger.

So we embraced the saga also of the Parisian dwelling, in its ventures and unventures. And adventures. Through the illustrious characters, a whole multi-fauna of personalities who lived there, Mr. Melgaço makes mention of the cartography of an Era. The dream and the awakening. However, Otacílio surpasses Max Jacob: he prefers (to lead to the ultimate consequences) a house becoming a barge and surreally places it to sail. From this, obviously it's not a picturesque or merely figurative scenario that he adopts but rather overflows the (now) watercraft with symbolist refinements. At that point, the high seas are metaphysical; the potential and imminent smashed submergence is synonymous with transcendence. From this, an existence or

experience beyond the normal or
physical level: we´re literally
invaginated by the flooding of a more
and more deeper level.
Le Grand Bleu!

The Big Blue!

Unveiled through a houseboat or
even a subaqueous house.
The boat wash-house.
Said Picasso: ´The purpose of art is
washing the dust of daily life off our
souls.´ Now we know very well how
Otacílio Melgaço puts
into practice that Picassian maxim,
and
with what waters.

We´re this House. We´re this Boat.
And before us, and after ´Le Bateau-

Lavoir': the Deluge." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)



I -The building Le Bateau-Lavoir
stands on a small cobblestone
square that was known as Place
Ravignan. In 1911, it was rechristened
Place Émile Goudeau for Émile
Goudeau (1849–1906), a popular
novelist, poet, and journalist who
founded Les Hydropathes, a
renowned and famous literary club.
The square now has a Wallace
fountain and is planted
with horse chestnut trees.

Maxime Maufra (1863–1918) was the
first noted artist to take up
residence in Bateau-Lavoir, around

1890. Kees van Dongen and Pablo Picasso took up residence between 1900 and 1904. After 1904 more artists and writers moved in, including Otto van Rees, Pierre Mac Orlan, Juan Gris, André Salmon, Pablo Gargallo, Max Jacob and Pierre Reverdy. It became an unofficial club that included artists (Henri Matisse, Georges Braque, André Derain, Raoul Dufy, Marie Laurencin, Amedeo Modigliani, Jean-Paul Laurens, Maurice Utrillo, Jacques Lipchitz, María Blanchard, Jean Metzinger and Louis Marcoussis); writers (Guillaume Apollinaire, Alfred Jarry, Jean Cocteau, Gustave Coquiot, Cremnitz (Maurice Chevrier), Paul Fort, André Warnod, Raymond Radiguet, Gertrude Stein); actors (Charles Dullin, Harry Baur, Gaston Modot); and art dealers (Ambroise

Vollard, Clovis Sagot, Daniel-Henry Kahnweiler and Berthe Weill).

While residing in the Bateau-Lavoir
Picasso painted one of
his most noted works,
Les Femmes d'Alger (O.J. version O),
considered by art historians as a
proto-Cubist painting (the precursor
of a movement that became known
as Cubism in 1911).

Following the outbreak of World War I
in 1914, creative artists living at the
Bateau-Lavoir and in the
neighborhood began moving
elsewhere, mainly to Montparnasse;

II - In 1908, a celebration banquet for
Henri Rousseau was organized in
Picasso's studio in the Bateau-
Lavoir.

One night, Amedeo Modigliani
destroyed a number of his friends'
paintings while in an alcoholic rage in
the Bateau-Lavoir, according to
memoirs of his daughter, Jeanne;

III - A fire destroyed most of the
building in May 1970 and only the
façade remained, but it was
completely rebuilt in 1978;

IV - L e
B a t e a u
I v r e
(Arthur Rimbaud)

"Comme je descendais des
Fleuves impassibles,
Je ne me sentis plus guidé
par les haleurs:
Des Peaux-Rouges criards les

avaient pris pour cibles,
Les ayant cloués nus aux poteaux
de couleurs.

J'étais insoucieux de tous
les équipages,
Porteur de blés flamands ou
de cotons anglais.
Quand avec mes haleurs ont fini
ces tapages,
Les Fleuves m'ont laissé descendre
où je voulais.

Dans les clapotements furieux
des marées,
Moi, l'autre hiver, plus sourd que
les cerveaux d'enfants,
Je courus ! Et les

Péninsules démarrées

N'ont pas subi tohu-bohus

plus triomphants.

La tempête a béni mes
éveils maritimes.
Plus léger qu'un bouchon j'ai
dansé sur les flots
Qu'on appelle rouleurs éternels
de victimes,
Dix nuits, sans regretter l'oeil
niais des falots!

Plus douce qu'aux enfants la chair
des pommes sûres,

L'eau
verte

pénétra ma
coque de sapin
Et des taches de vins bleus et
des vomissures
Me lava, dispersant gouvernail

et grappin.

Et dès lors, je me suis baigné dans le
Poème
De la Mer, infusé d'astres,
et lactescent,
Dévorant les azurs verts;
où, flottaison blême
Et ravie, un noyé pensif
parfois descend;

Où, teignant tout à coup
les bleuités, délires
Et rythmes lents sous les
rutillements du jour,
Plus fortes que l'alcool,
plus vastes que
nos lyres,
Fermentent les rousseurs amères
de l'amour!

Je sais les cieux crevant en éclairs,

et les trombes
Et les ressacs et les courants:
je sais le soir,
L'Aube exaltée ainsi qu'un peuple de
colombes,
Et j'ai vu quelquefois ce que l'homme
a cru voir!

J'ai vu le soleil bas, taché
d'horreurs mystiques,
Illuminant de longs figements
violets,
Pareils à des acteurs de drames
très antiques
Les flots roulant au loin leurs
frissons de volets!

J'ai rêvé la nuit verte aux
neiges éblouies,
Baiser montant aux yeux des
mers avec lenteurs,
La circulation des sèves inouïes,

Et l'éveil jaune et bleu des
phosphores chanteurs!

J'ai suivi, des mois pleins, pareille
aux vacheries
Hystériques, la houle à l'assaut
des récifs,
Sans songer que les pieds lumineux
des Maries
Pussent forcer le mufle aux
Océans poussifs!

J'ai heurté, savez-vous,
d'incroyables Florides
Mêlant aux fleurs des yeux de
panthères à peaux
D'hommes ! Des arcs-en-ciel tendus
comme des brides
Sous l'horizon des mers, à de
glauques troupeaux!

J'ai vu fermenter les marais

énormes, nasses
Où pourrit dans les joncs tout
un Léviathan!
Des écroulements d'eaux au milieu
des bonaces,
Et les lointains vers les gouffres
cataractant!

Glaciers, soleils d'argent, flots
nacres, cieux de braises!
Échouages hideux au fond des
golfs bruns
Où les serpents géants dévorés
des punaises
Choient, des arbres tordus, avec de
noirs parfums!

J'aurais voulu montrer aux enfants
ces dorades
Du flot bleu, ces poissons d'or, ces
poissons chantants.
- Des écumes de fleurs ont bercé

mes dérades
Et d'ineffables vents m'ont ailé
par instants.

Parfois, **martyr** lassé des pôles
et des zones,
La mer dont le sanglot faisait mon
roulis doux
Montait vers moi ses fleurs d'ombre
aux ventouses jaunes
Et je restais, ainsi qu'une femme
à genoux...

Presque île, ballottant sur mes bords
les querelles
Et les fientes d'oiseaux clabaudeurs
aux yeux blonds.
Et je voguais, lorsqu'à travers mes
liens frêles
Des noyés descendaient dormir, à
reculons!

Or moi, bateau perdu sous les
cheveux des anses,
Jeté par l'ouragan dans l'éther
sans oiseau,
Moi dont les Monitors et les voiliers
des Hanses
N'auraient pas repêché la carcasse
ivre d'eau;

Libre, fumant, monté de
brumes violettes,
Moi qui trouais le ciel rougeoyant
comme un mur
Qui porte, confiture exquise aux
bons poètes,
Des lichens de soleil et des
morses d'azur;

Qui courais, taché de
lunules électriques,
Planche folle, escorté des
hippocampes noirs,

Quand les julleys faisaient crouler à
coups de triques
Les cieus ultramarins aux
ardents entonnoirs;

Moi qui tremblais, sentant geindre à
cinquante lieues
Le rut des Béhémots et les
Maelstroms épais,
Fileur éternel des
immobilités bleues,
Je regrette l'Europe aux
anciens parapets!

J'ai vu des archipels sidéraux!
et des îles
Dont les cieus délirants sont ouverts
au vogueur:
- Est-ce en ces nuits sans fonds que
tu dors et t'exiles,
Million d'oiseaux d'or, ô future
Vigueur?

Mais, vrai, j'ai trop pleuré! Les Aubes
sont navrantes.
Toute lune est atroce et tout
soleil amer:
L'âcre amour m'a gonflé de
torpeurs enivrantes.
Ô que ma quille éclate ! Ô que j'aille
à la mer!

Si je désire une eau d'Europe,
c'est la flache
Noire et froide où vers le
crépuscule embaumé
Un enfant accroupi plein de
tristesse, lâche
Un bateau frêle comme un
papillon de mai.

Je ne puis plus, baigné de vos
langueurs, ô lames,
Enlever leur sillage aux porteurs de
cotons,

Ni traverser l'orgueil des drapeaux
et des flammes,
Ni nager sous les yeux horribles
des pontons."

Unv anity
Case
Singles
Series

Organisation
Für
Kernforschung

[duration 11:11] all rights reserved

+

"Synthesizers, drum machines,
vocoders, self-made instruments.

Synthpop, electropop, art pop,
ambient, electronic music.

Here, some vintage radio-activity.

Probably, through this retro
ambience, symbolizing sonically (and
ironically) the beginnings of a cyber-
technological (irrefragable) age.

Increasingly, Man and Machine
become indiscernible. Die Mensch-
Maschine. Yes, there's an elegant
irony in pointing out the genesis of
which we have no idea when it will
end. If there's an end. For the human
being as we know: certainly. For a

self-sufficient robotic future (with some or no humanity diluted in it), who can say? From time to time, Mr. Melgaço usually approach such theme and again we´re placed face to face with it.

I believe that the paths that O.M. establishes when inseminates its electronic scope with pop cells are quite rousing. He reinvents the physiology of his references (the contemporary layers of this avant-garde wellspring), making them flow in more accessible environments. Is a successful transfertilization between both cultural universes, the erudite and the popular. For Otacílio there are no frontiers, there are no taboos, there´s nothing to impede him from manifesting with all freedom by the most diverse sound

spectra. Here, the incognito artist,
often complex, and ever mysterious
gives way to a magnetic
instantaneous appeal. However, it
never gives up bold prospects. We
can realize how, for example, he links
e-modulations and
the singing
of dolphins!

In brief, if the irreversible expansion
of technology will compel us to
become heroes towards such a
(maybe soulless) ulteriority, I do not
know. But when I hear 'Organisation
für Kernforschung', I have the
reminder of a charming stanza from
the consecrated David Bowie song:
'I, I wish you could swim / Like the
dolphins, like dolphins can swim ...'

And sing." (Pablo S. Paz; Argentinean
musicologist)

"Organisation für Kernforschung.
Organization for Nuclear Research.

‘ All have the ability to perceive and
live in dimensional synthesis, yet
they spend time with the sciences
trying to separate these realms,
splitting the worlds into minutia,
seeking the god particle. They are
searching high and low, 'out there',
for the source of it all, but no matter
how many accelerators they build, no
matter how far they go, they will
never find the source 'out there'
because the source is within.’
(Juliana Loomer)

It’s for exuberant ‘nuclearity’,
within you, of us ... that perhaps

Otacílio Melgaço, by means of the various **tentacles** of cultural expression (including its backbone which is music), seeks. Maybe what O.M. already found be just what he's trying to show us. Particle by particular particle.

It's no coincidence that Melgaço makes mention of CERN. The term is used to refer to the laboratory, which in 2013 had 2,513 staff members, and hosted some 12,313 fellows, associates, apprentices as well as visiting scientists and engineers representing 608 universities and research facilities. CERN's main function is to provide the particle accelerators and other infrastructure needed for high-energy physics research.

It's no coincidence that CERN is also the birthplace of the World Wide Web.

The main site at Meyrin has a large computer facility containing powerful data processing facilities, primarily for experimental-data analysis; because of the need to make these facilities available to researchers elsewhere, it has historically been a major wide area network hub.

A nucleus is the central and most important part of an object, movement, or group, forming the basis for its activity and growth. In this respect, musically and in all its proliferations (transdisciplinary and synesthetic), Mr. Melgaço is always experimenting. Researching and organizing. And providing us with ecstatic glimpses of these core frontages. Just like now." (Caio

Campbell; Anglo-Brazilian semiologist
and musician)

&

I - The European Organization for
Nuclear Research (French:
Organisation européenne pour la
recherche nucléaire), known as CERN
(derived from the name "Conseil

Européen pour la **Recherche**
Nucléaire"), is a European research
organization that operates the
largest particle physics laboratory in
the world. Established in 1954, the
organization is based in a northwest
suburb of Geneva on the Franco-
Swiss border, (46°14'3"N 6°3'19"E)
and has 22 member states. Israel is
the only non-European country
granted full membership;

II - Juliana Loomer is a digital artist
related to the entertainment
film industry.

Unvanity
Case
Singles
Series

Lapa
Nova
De
Maquiné

[duration 26:21] all rights reserved

+

"Gruta de Maquiné (MG-0243) [English: Maquiné Grotto], also Lapa Nova de Maquiné, is the oldest and one of the most visited caves in Brazil. It is located about 5 km from Cordisburgo and 143 km northwest of Belo Horizonte, in the State of Minas Gerais. The grotto features beautiful morphology due to its wide halls and aesthetic value due to their speleothematic beauty, in addition to its great scientific value as it must have accommodated a considerable volume of water in the past.

In the State of Minas Gerais was born

Otacílio Melgaço.

A wormhole or ‘Einstein-Rosen bridge’ is a hypothetical topological feature that would fundamentally be a shortcut linking two separate points in spacetime. A wormhole may connect extremely long distances such as a billion light years or more; short distances such as a few meters; different universes; and/or different points in time. A wormhole is much like a tunnel with two ends, each at separate points in spacetime.

Machiné is, metaphorically, a kind of wormhole, a ‘missing link’ to O.M. (I write this from his own statements).

In fact, linking the current Minas Gerais to the ontological one; the contemporary to the mythological; at

the same time leading him - Melgaço - paradoxically to the Inscrutable, to the future in its unpredictability and immeasurability. Plus (still from the perspective of Otacílio): to the timeless that spreads, and even to the Inespacial in all its metaphysics.

So according to Melgacian perception, this hole-in-the-earth is the conduit of an inverse umbilical cord, a return to the maternal womb and, extraordinarily, to what exists previously to it. The whole aura that becomes dorsal of the present and penetrating work, has direct relation with this.

‘To travel at night, in pitch darkness takes instinct—your feet have to guess what you can’t see on the ground. You imagine big holes. You expect to hear voices. A few

scattered stars; the night a solid mass. [...] At certain times, nothing has meaning'; once declared João Guimarães Rosa. The resonant 'Lapa Nova de Maquiné' lies between nothingness (in its most mystical and also theoretic face) and all the captivating meanings." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"A string quartet. One of the most prominent chamber ensembles in classical music, one of the most appreciated by Mr. Melgaço.

Deciphering this is not difficult. The string quartet is considered a prestigious form and represents one of the true tests of the composer's art. With four parts to play with, a composer working in anything like

the classical key system has enough lines to fashion a full argument, but none to spare for padding. The closely related characters of the four instruments, moreover, while they cover in combination an ample compass of pitch, do not lend themselves to indulgence in purely colouristic effects. Thus, where the composer of symphonies commands the means for textural enrichment beyond the call of his harmonic discourse, and where the concerto medium offers the further resource of personal characterization and drama in the individual-pitted-against-the-mass vein, the writer of string quartets must perforce concentrate on the bare bones of musical logic. Thus, in many ways the string quartet is pre-eminently the dialectical form of instrumental

music, the one most naturally suited to the activity of logical disputation and philosophical enquiry.

‘Lapa Nova de Maquiné’. The sound reliefs that are revealed in this offspring are the fruit of a hypnotic mastery. The result is an audible landscape that bares the soul of O.M., a sweeping combination of textures, colors and ... epiphanies. For instance, pay attention to how he instrumentalises the ‘pizzicato’ - its interspersed, invasive, demarcating appearances. The effect caused is beyond powerful, of an ultra-dynamic and ingrained expressiveness.

A relevant data concerning the structure of the sonic Piece: Maquiné Grotto has seven huge chambers explored, amounting to 650 linear

meters and unevenness of the
ground of only 18 meters.
First chamber, called 'Vestibulo'
('Entrance Hall'); Second Chamber,
'Sala das Colunas' ('Room of
Columns'); Third chamber, 'Altar'
or 'Trono' ('Altar' , or 'Throne');
Fourth chamber, 'Carneiro'
('Lamb');
Fifth chamber, 'Salão das Piscinas'
('Hall of Pools'); Sixth chamber,
'Salão das Fadas' ('Hall of the
Fairies'); Seventh chamber is divided
into two parts. The first one, 'Salão
do Dr. Lund' ('Dr. Lund's Hall'); the
second chamber, 'Salão do
Cemitério' ('Cemetery Hall'). The
composer and multi-instrumentalist,
always meticulous, transposes such
arcane architecture for its
splendiferous creation." (Pablo S.
Paz; Argentinean musicologist)

I - Maquiné finds itself facing north, with a portico shaped in the form of a shallow arch with width of approximately 18 metres and height of only 8 metres. The main direction of the cave is from north to south, being its greatest extent of 438.91 metres.[3] With an internal temperature ranging between 26 °C and 27 °C, it is essentially horizontal, forming a continuous gallery with an average width of 9 to 12 meters and height of 15 to 18 meters. The main element of its formation is calcium carbonate, presenting also other minerals such as silica, gypsum, quartz and iron. Its galleries and halls, true architectural oddities, are the result of the formidable job of water in the persistence of

millennia;

II - Considered as the "cradle" of paleontology in the country, the grotto was discovered in 1825 by farmer Joaquim Maria Maquiné, then the landowner. It is world-famous for paleontological importance detected initially by Peter Claussen and the Danish naturalist Peter Wilhelm Lund who scientifically first explored it in 1834, showing the world its natural beauty. Dr. Lund remained inside the cave nearly two years doing his research on the Brazilian paleontology, describing all the chambers, explaining the formation of stalagmites and stalactites and examining human remains and petrification of animals from the Quaternary period. Among others, he found fossilized skeletons of birds

with an extraordinary curvature of
up to three meters and the
Nothrotherium maquinense, the
smallest and most emblematic of the
terrestrial sloths which he found in
1835 when he first explored the
cave.

In 1868, after more than 30 years
after the exploration of the cave,
Lund wished to return to
Cordisburgo and show the Duke of
Saxe who visited the country, the
natural beauty of this huge cave;

III - João Guimarães Rosa (1908 –
1967) was a Brazilian novelist, short
story writer and diplomat, widely
regarded as one of the greatest
writers of Brazilian literature.

Rosa published four books of short

story in his lifetime, all of them revolving about life in the sertão, but addressing themes of universal literature and of existential nature.

Rosa only wrote one novel, *Grande Sertão: Veredas* (known in English as *The Devil to Pay in the Backlands*), a revolutionary text for its blend of archaic and colloquial prose and frequent use of neologisms, taking inspiration from the spoken language

of the **Brazilian**

backlands. For its profoundly philosophical themes, the critic Antonio Candido described the books as a "metaphysical novel". It is often considered to be the Brazilian equivalent of James Joyce's *Ulysses*.

In a 2002 poll by the Bokklubben World Library, "*Grande Sertão:*

Veredas" was named among the best
100 books of all time;

IV - Pizzicato, translated as pinched,
and sometimes roughly as plucked)
is a playing technique that
involves plucking the strings
of a string instrument.

Unvanity
Case
Singles
Series

Village
Vanguard

[duration 09:59] all rights reserved

+

"Mr. Melgaço (a)live [& shining] at
(his) villAge Vanguard(ist)." (Pablo S.
Paz; Argentinean musicologist)

"GoldenTriangle

1 - For years prior to 1935, the
Vanguard's proprietor, Max Gordon,
strove to run a successful nightclub.

His first attempt at a Village
Vanguard opened in 1934 on Charles
Street and Greenwich Avenue.
Gordon intended for the Vanguard to
be a forum for poets and artists as
well as a site for musical
performances.

Like its prototype on Charles Street,

the Vanguard was initially dedicated to poetry readings and folk music. Frequenters of the club in the thirties and forties would hear poetry read by poets such as Maxwell Bodenheim and Harry Kemp; they would hear folk music ranging from Lead Belly's southern U.S songs to the Duke of Iron's Caribbean calypso. Painters would go there to have discussions regarding the Spanish Civil War. Political posters dotted the walls, enhancing the atmosphere of intensity and discourse. Yet throughout the thirties and forties, amidst the neo-bohemian culture that flourished in the Village, jam sessions were making their presence known at the Vanguard. The rest is history.

[It's worth mentioning that - for O.M.

- some of his greatest jazzistic references played there. Can I quote the names of Sun Ra, John Coltrane, Miles Davis, Charles Mingus, Keith Jarrett, Bill Evans, Charlie Haden, Paul Motian and Steve Kuhn];

2 - In the early days of the one that came to become a famous jazz room (known worldwide), there was a combination that lives up to the approaches made by Otacílio Melgaço to the music genre emerged among African Americans in New Orleans:

The poeticity;

The performative character;

Open dialogue with other artistic expressions (not only, also humanistic, philosophical,

anthropological, metaphysical, etc.);

A certain undaunted attitude - and aesthetics - (which involves political-social awareness) inherited from the meanders of Free Jazz;

Neo-Bohemian traces permeating the libertarian spirit of jam sessions.

‘Village Vanguard’ is a composition and interpretation that very well represents the advanced Melgacian outlook. I’ll highlight three examples (there are several) proving this: while drums and acoustic bass are extremely connected to the proposed language, string quartet and wind instruments belong neatly to a classical prism (all occurring simultaneously and in a vertiginous fusion); the Piece maintains a

coherent flow but reveals crests and
valleys that demonstrate quite
peculiar ingenious dynamics; the
insertion of effects that symbolize
varnishes on the colorings
(coloraturas) of the instruments is a
plastic decision instituting new
dimensions to our hearing and (more
sophisticated) fruition;

3 - To be registered here, I think both
words are of singular importance for

Otacílio.

‘Village’ and ‘Vanguard’.

The ‘Melgaço’ surname refers us to
the Roman Empire (as its origin) and
also has Celtic roots. But it was a
village in Portugal that consecrated
such term in the modern era.

And 'vanguard', well, if it concerns
someone or a group of people
leading the way in new developments
or ideas, I believe that, in the case of
t-h-i-s Brazilian composer and multi-
instrumentalist, everything is said."
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - The Village Vanguard is a jazz club
located at Seventh Avenue South in
Greenwich Village, New York City. The
club was opened on February 22,
1935, by Max Gordon. At first, it
featured many forms of music, such
as folk music and beat poetry, but it
switched to an all-jazz format in
1957;

II - By 1957, one commentator writes,

"Gordon reversed his policy, putting jazz at the top of the bill and letting the folkknicks...and the comics...fill it out. Thus the Vanguard booked Miles Davis, Horace Silver, Thelonious Monk, Gerry Mulligan, the Modern Jazz Quartet, Jimmy Giuffre, Anita O'Day, Charles Mingus, Bill Evans (a regular), Stan Getz, Carmen McRae." The booking of Thelonious Monk was a particularly interesting story that demonstrated the Vanguard's ability to take a relatively unknown musician and help launch his career. The story of Monk's introduction to the Vanguard began with the first ever encounter between Max and Lorraine. Max and Lorraine first met each other in the Bluebell Bakery, a "homey little Fire Island joint." After she walked in and spotted Max (who she knew to be the owner of the

Village Vanguard), Lorraine proposed to him that he showcase Thelonious Monk at the club for a week. He agreed and on September 14, 1948, Monk opened for the Vanguard. The reception was not ideal. "[N]obody came. None of the so-called jazz critics. None of the so-called cognoscenti. Zilch." But Lorraine continued to sponsor Monk as a genius and through her persistence helped him grow into the pillar of jazz he is today. From the 1950s on, the

Vanguard was the leading small venue for jazz, launching many celebrated careers and sustaining others that were already aloft. The Thad Jones–Mel Lewis Orchestra that eventually became the Vanguard Jazz

Orchestra played from 1966 to 1990
on Monday nights.

In 1989, Max Gordon died. The day
after, Lorraine Gordon closed the
Vanguard. The following day, she
reopened it and has continued to run
the place ever since. She has not
made any alterations of any kind, and
kept it how it was,
How people liked it;

III - The Vanguard has helped
launched many careers and has
hosted many recordings that are
regarded as masterpieces in its
basement, making it now a club of
international renown. On 3 November
1957, during some of the first
recording sessions at the club, Sonny
Rollins, a tenor sax player, recorded
three LPs. These recordings were at

the forefront of the hard-bop movement. The LPs documented two different saxophone-bass-drums trios. Rollins had shown an interest in smaller ensembles as early as 1955; in *Paradox*, he exchanged four-measure phrases with drummer Max Roach, with no other instrument taking part. In the Vanguard recordings we hear similar styles in arrangements. In the song "Old Devil Moon", Rollins is accompanied only by a bassist and a drummer. Musically, this song set the standard for the piano-less trio. Following Rollins, recordings continued; The Gerry Mulligan Concert Jazz Band performed and recorded there in December 1960 after returning from a European Tour. Then there was John Coltrane's and Bill Evans's famed Vanguard titles, both from

1961 (Evans was extensively recorded at the Village Vanguard just three months before his death in 1980). Coltrane's album was five titles taken from 22 recorded songs over four nights at the Vanguard. 1962 saw The Cannonball Adderley Sextet in New York. The Thad Jones Mel Lewis Orchestra was a long running Monday Night fixture there beginning in 1965 recording several times and in 1976 it played host to Dexter Gordon's "Homecoming" performance with Woody Shaw.

There was Art Pepper's Thursday Night at the Village Vanguard in 1977, Tommy Flanagan's Nights at the Vanguard in 1986 and Wynton Marsalis's voluminous seven-disc Live at the Vanguard in 1999. "The words 'Live at the Village Vanguard'

do have a direct and positive influence on an album's sales," claims Bruce Lundvall, head of Blue Note Records, a principal jazz label with more than a dozen "Live at the Vanguard" titles in its catalog.

Unvanity
Case
Singles
Series

L'Église
Métropolitaine
D'Art
De
Esotérik
Satie
Conducteur

[duration 42:21] all rights reserved

+

"An ethereal piano beneath the
soothing Oriental vestments.

L'Église Métropolitaine d'Art de
Esotérik Satie Conducteur, Mémoires
d'un Amnésique.

L'Église Métropolitaine d'Art de
Esotérik Satie Conducteur,
Le piège de Méduse.

L'Église Métropolitaine d'Art de
Esotérik Satie Conducteur, Musiques
intimes et secrètes.

L'Église Métropolitaine d'Art de
Esotérik Satie Conducteur, La belle
excentrique." (Pablo S. Paz;
Argentinean musicologist)

"L'Église Métropolitaine d'Art de

Esotéric Satie Conducteur is a
paronomasia on the part of the
Brazilian composer and multi-
instrumentalist Otacílio Melgaço with
L'Église Métropolitaine d'Art de Jésus
Conducteur or the Metropolitan
Church of Art of Jesus the
Conductor, alternatively translated
as the Metropolitan Church of Art of
Jesus, Leader (et cetera) - founded
by Erik Satie, the French composer
and pianist -.

A sacred homage? No doubt.
An exotic picardy? Yes.
Between this and that, the spirits of
Satie and Melgaço become
indiscernible.

[A bit of historical background:

L'Église Métropolitaine d'Art de Jésus

Conducteur was founded in 1892, following Satie's break from Sâr Joséphin Péladan, 'High Priest of Wagnerism' and the head of the revived Rosicrucian (Rose + Croix) Sect in Paris. At this time Satie was pianist at the Café de la Nouvelle Athènes and was associating especially closely with painters. Earlier that same year, Satie made his first abortive attempt at application to the Académie des Beaux-Arts whence a vacancy was left by Ernest Guiraud.

Satie's involvement in the Rosicrucian Sect was at times tumultuous. Although acting as 'Master of the Chapel' for the sect, Satie was frustrated by the implication that he was a disciple of Péladan. In 1890, he had become the

sect's 'official musician.' His music was considered acceptable, 'mystical' and 'ritualistic' albeit not Wagerian. It is to be remembered that Satie would later declare, when speaking of a distinct, French style, of his own desire to compose music 'without the sauerkraut.'

Upon founding L'Église Métropolitaine d'Art de Jésus Conducteur, Satie became Parcier et Maître de Chapelle or Parcener and Master of the Chapel, establishing his Abbatial Residence at 6 rue Cortot. He began issuing various edicts and excommunications immediately, condemning all 'evildoers speculating on human corruption ... to the hatred of righteous persons,' as recognised within the Church as 'Christians having claims of an

aesthetic order.' The general mission of the Metropolitan Church of Art is best summarised in Satie's own words:

'We have thus resolved, following the dictates of Our conscience and trusting in God's mercy, to erect in the metropolis of this Frankish nation, which for so many centuries aspired above all others to the glorious title of Elder Daughter of the Church, a Temple worthy of the Saviour, conductor and redeemer of all men ; We shall make of it a refuge where the Catholic faith and the Arts, the which are indissolubly bound to it, shall grow and prosper, sheltered from profanity, expanding in all their purity, unsullied by the workings of evil.' -- *Le Cœur*, VIe-VIIe fascicles, Sept.-Oct.1893.

The various publications of the Metropolitan Church of Art are marked by their bold, flowery, and entirely bombastic language, written in a sort of pseudo-antique French.

The writings extol the virtues of artistic sacrifice and abject poverty, which reflect the very lifestyle that

Satie and his close affiliates embraced. Commentary on certain affairs of the day was also at times provided, as well as ‘Church News,’ which included the arrival of certain church figures to the Eternal City and pleas for ‘the infidel anglicans’ to return ‘to the bosom of the Catholic Faith.’

The cartulary of the Church of Art also served as a vehicle for Satie's vitriolic attacks against various critics of his day. Perhaps most

noteworthy among them was Henry Gauthier-Villars, better known by his nom de plume Willy, Satie's bitter enemy. In 1904, the two men came to blows.

Satie is widely acknowledged to have been the only member of the Metropolitan Church of Art. In the Cartulary of the Church, however, there do appear on more than one occasion contributions by a one François de Paule, Lord of the Marches of Savoy.

The final Cartulaire de l'Église Métropolitaine d'Art de Jésus Conducteur, No. 2-63, appeared in June 1895. It concludes with A Prayer for the Worthy and against Sinners, chastising 'atheists, blasphemers, free-thinkers, the vain-

glorious, resolute Jews, anglican heretics, Simoniac freemasons and others.' Earlier that year Satie had published two Brochures, *Commune qui mundi nefas* (24 January) and *Intende votis supplicum* (8 March). The suspension of his publications through the Metropolitan Church of Art and his following third abortive attempt at application to the Académie des Beaux-Arts in 1896, upon the vacancy left by Ambroise Thomas, marks the conclusion of what is sometimes considered Satie's 'Mystic Period' and the commencement of his adoption of a less religiously affectatious eccentricity.]

Monsieur Satie was really the only member of the said Church and (a crank?) excommunicated everyone

who disagreed with him. After such a faithful tribute to Erik, certainly to O.M. this wouldn't happen.

The reinvention of pianistic sonority is hypnotic here. And the tambura (or tanpuri, banndar), seductively able to keep an 'umbilical cord anchored' while the over forty minutes of Melgacian liturgical music achieve azygous hieratic levels. If we carry out an analysis even more accurately, we'll realize that the heart, the core of the Satiesque imaginary is pulsating in *L'Église Métropolitaine d'Art de Esotérik ...*: minimalist spectra; enchanting dose of absurdity; unconventionality; purposeful absence of pyrotechnics and virtuosistic onanism; a rather idiosyncratic Mystique; adumbrations of surrealism; insertion of concrete

syntax incorporating, for example,
noises; impressionistic overtones
and so on.

It's worth remembering that the

nickname 'Esotérík

Satie' was given by

comedian Alphonse Allais. Of course,
this did not go unnoticed by Otacílio.

Allais wrote the earliest known
example of a completely silent
musical composition. His Funeral
March for the Obsequies of a Great
Deaf Man of 1897 consists of twenty-
four blank measures. It predates
similarly silent but intellectually
serious works by John Cage and
Erwin Schulhoff by many years."
(Caio Campbell; Anglo-Brazilian

semiologist and musician)

&

I - Éric Alfred Leslie Satie (1866 – 1925), who signed his name Erik Satie after 1884, was a French composer and pianist. Satie was a colourful figure in the early 20th century Parisian avant-garde. His work was a precursor to later artistic movements such as minimalism, Surrealism, repetitive music, and the Theatre of the Absurd.

An eccentric, Satie was introduced as a "gymnopedist" in 1887, shortly before writing his most famous compositions, the *Gymnopédies*. Later, he also referred to himself as a "phonometrician" (meaning "someone who measures sounds"),

preferring this designation to that of "musician", after having been called "a clumsy but subtle technician" in a book on contemporary French composers published in 1911.

In addition to his body of music, Satie was "a thinker with a gift of eloquence" who left a remarkable set of writings, having contributed work for a range of publications, from the dadaist *391* to the American culture chronicle *Vanity Fair*. Although in later life he prided himself on publishing his work under his own name, in the late 19th century he appears to have used pseudonyms such as *Virginie Lebeau* and *François de Paule* in some of his published writings;

II - Satie's composition most clearly

linked to his Église Métropolitaine period later became known as the Messe des pauvres ("Mass of the Poor"). At the time of its composition (1893-1895), Satie referred to it as Grande Messe de l'Église Métropolitaine d'Art.

Other compositions, like the 15 July 1893 Modéré are seen as preparatory studies for the Messe des Pauvres by Satie scholars;

III - Alphonse Allais (1854 – 1905) was a French writer and humorist, who was born in Honfleur, Calvados and who died in Paris.

Unvanity
Case
Singles
Series

ISS

[duration 10:27] all rights reserved

+

"A flash, a cut in time that brings together three niches seasonally exploited by Otacílio Melgaço: noise music, sci-fi pointillisms and the iconoclastic revivification of classical references.

I emphasize the incidentality of the Toccata and Fugue in D minor, BWV 565, an organ piece written, according to its oldest extant sources, by Bach. It has a claim to being the most famous work in the repertoire dedicated to this instrument. [The soundtrack to Stanley Kubrick's A Clockwork Orange was released to accompany the 1971 film of the same name.

Comprises classical and electronic synthetic music composed by Wendy Carlos (then Walter Carlos). Edward Elgar, Henry Purcell, Gioachino Rossini, Rimsky-Korsakov ... are quoted but nothing was more striking than 'March' - based on the choral movement of the Ninth Symphony by Beethoven -. (It was the first recorded song featuring Vocoder for the singing; synthpop bands often cite it as their inspiration). I consider the result of Melgaço's masterful approach to Johann Sebastian Bach assuredly comparable to what Carlos did having Ludwig van Beethoven as starting point.]

Another confluent diversity - in 'ISS' - that deserves my spotlight is the multiple simultaneous layers of 'sonic squamae' proposed by D.M.

(concept that, for me, extrapolates
the traditionally adopted as
Harmony), as well as his vortical
timbristic 'alchemies' and the
unsophismable ability to transform a
sound structure into a true
aesthetic odyssey.

A detail of great value: heard in one
of the earliest parts of the present
work is the voice of Vladimir
Vladimirovitch Maiakovski." (Pablo S.
Paz; Argentinean musicologist)

"ISS, International Space Station.

A habitable artificial satellite, in low
Earth orbit. Its first component
launched into orbit in 1998, and the
ISS is now the largest artificial body
in orbit and can often be seen with
the naked eye from Earth. The ISS

consists of pressurised modules, external trusses, solar arrays, and other components. ISS components have been launched by Russian Proton and Soyuz rockets, and American Space Shuttles. The ISS serves as a microgravity and space environment research laboratory in which crew members conduct experiments in biology, human biology, physics, astronomy, meteorology, and other fields. Is suited for the testing of spacecraft systems and equipment required for missions to the Moon and Mars.

The definition of what properly such orbital station is (its 'technophysiology', its constituents and so on) ... seems to me to be a perfect analogy in favor of our understanding of the complexion of

Mr. Melgaço's composition here in focus. In all this context that gains the astronomical artistic propulsion of O.M., what I can do, without any hesitation, is repeat Rainer Maria Rilke: 'The future enters into us, in order to transform itself in us, long before it happens.' In other words, equally according to Otacílio Melgaço, the future is always now."
(Caio Campbell; Anglo-Brazilian semiologist and musician)

8

I - The ISS maintains an orbit with an altitude of between 330 and 435 km (205 and 270 mi) by means of reboost manoeuvres using the engines of the Zvezda module or visiting spacecraft. It completes 15.54 orbits per day;

II - The ISS is the ninth space station to be inhabited by crews, following the Soviet and later Russian Salyut, Almaz, and Mir stations as well as Skylab from the US. The station has been continuously occupied for 16 years and 82 days since the arrival of Expedition 1 on 2 November 2000. This is the longest continuous human presence in low Earth orbit, having surpassed the previous record of 9 years and 357 days held by Mir. The station is serviced by a variety of visiting spacecraft: the Russian Soyuz and Progress, the American Dragon and Cygnus, the Japanese H-II Transfer Vehicle, and formerly the Space Shuttle and the European Automated Transfer Vehicle. It has been visited by astronauts, cosmonauts and space tourists from 17 different nations.

After the US Space Shuttle programme ended in 2011, Soyuz rockets became the only provider of transport for astronauts at the International Space Station, and Dragon became the only provider of bulk cargo return to Earth services (downmass capability of Soyuz capsules is very limited);

III - The ISS programme is a joint project among five participating space agencies: NASA, Roscosmos, JAXA, ESA, and CSA. The ownership and use of the space station is established by intergovernmental treaties and agreements. The station is divided into two sections, the Russian Orbital Segment (ROS) and the United States Orbital Segment (USOS), which is shared by many nations. As of January 2014, the

American portion of ISS is being funded until 2024. Roscosmos has endorsed the continued operation of ISS through 2024, but has proposed using elements of the Russian Orbital Segment to construct a new Russian space station called OPSEK.

On 28 March 2015, Russian sources announced that Roscosmos and NASA had agreed to collaborate on the development of a replacement for the current ISS. NASA later issued a guarded statement expressing thanks for Russia's interest in future co-operation in space exploration, but fell short of confirming the Russian announcement.

Unvanity
Case
Singles
Series

Chelsea
Hotel
#8

[duration 07:02] all rights reserved

+

"Subject: Art. I particularly do not have much sympathy for the condition of becoming myself a hostage of definitions, labels, borders. Some people believe that if everything gets categorized, they will have more 'control' over this or that. The word is: 'domain'. Because understanding and assimilation and absorption and introjection ... seem to me much more interesting when a work of art can be an open work and we, yes, attentive to the experience of apprehension that we have before know it, during and after. All this changes with time, with our maturity, our expanded horizons, with acuties for more valuable and

comprehensive re-readings.

Can we define 'Chelsea Hotel #8' in any way? This is (some kind of) Rock? Jazz? Is it a Fusion? Not having an answer becomes the best answer.

But let's go moreover:

The drums could figure in any of the most expressive Krautrock bands. [And so Otacílio closes with a golden key the cycle started with 'Zodiak Free Arts Lab'. In this 'οὐροβόρος' ('ouroboros'), the mouth bites the tail as if by magic. Note that only the Piece that opens the Series and now the one that ends are recorded live. Another adroit metaphorical configuration, do you agree?] However there are

other passages in which this same
instrument would be perfectly
inserted in a bold context of ... Free
Jazz.

Jazz. The complex and interlaced
guitar of O.M. has a degree of kinship
with Ornette Coleman's
Harmolodics.

What about the effects of electric
bass? A psychedelic dimension,
increasing further these exciting
Melgacian articulations.

Plus. In part, would we as well be
able to make parallels between a
certain atmosphere of 'Chelsea
Hotel #8' and the first phase of the
Miles Davis' fusion era? Yes, I think
so. Being more accurate: the
'Electric Miles' - from 1968 to 1975 -

. Even with the legitimate advent of other parameters, there's a mighty threshold of such 'zeitgeist' brought back to contemporaneity here.

(...)

In short, this concise petard is all that I said as well as it may be anything else! Or like Mr. Davis himself once whispered: 'I'll play it first and tell you what it is later.'

Sooner or later (if it has not happened yet) we'll be more and more open to open works. And, in favor of, the doors of 'this' Chelsea are wide wide open too. Be welcome." (Pablo S. Paz; Argentinean musicologist)

"The Hotel Chelsea – also called the

Chelsea Hotel, or simply the Chelsea
– is a historic New York City hotel
and landmark built between 1883 and
1885, known primarily for the
notability of its residents
over the years.

It has been the home of numerous
writers, artists and actors. Though
the Chelsea no longer accepts new
long-term residencies, the building is
still home to many who lived there
before the change in policy. As of
August 1, 2011, the hotel is closed for
renovations. Arthur C. Clarke wrote
2001: A Space Odyssey while staying
at the Chelsea, and poets Allen
Ginsberg and Gregory Corso chose it
as a place for philosophical and
artistic exchange. It is also known as
the place where the writer Dylan
Thomas was staying when he died of

pneumonia on November 9, 1953, and where Nancy Spungen, girlfriend of Sid Vicious of the Sex Pistols, was found stabbed to death on October 12, 1978. Arthur Miller has written a short piece, 'The Chelsea Affect', describing life at H.C. in the early 1960s.

Much of Chelsea's history has been colored by the musicians who have resided or visited there. Some of the most prominent are Leonard Cohen, Patti Smith, Nico, Édith Piaf, Joni Mitchell, Bob Dylan, Tom Waits, Rufus Wainwright, Grateful Dead, Jimi Hendrix, Jeff Beck, Janis Joplin, Canned Heat, Iggy Pop, Dee Dee Ramone, Johnny Thunders, Phil Lynott, Pink Floyd, Henri Chopin, John Cale, Virgil Thomson, Alexander Frey, and Chick Corea.

Whether betwixt those who in the past were visitants even as the composers/performers who brought to light references to the legendary Hotel, right now a new and sonorous name is included." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - The Hotel is also featured in numerous songs, including:

"Visions of Johanna", "Sara", "Sad Eyed Lady of the Lowlands" by Bob Dylan; "Chelsea Morning" by Joni Mitchell; "Chelsea Hotel #2" by Leonard Cohen, later covered by various artists; "Chelsea Girls" by Nico; "The Chelsea Hotel" by Graham Nash; "Like a Drug I Never Did

Before" by Joey Ramone;

II - Is often associated with the Warhol superstars, as Andy Warhol and Paul Morrissey directed "Chelsea Girls" (1966), a film about his Factory regulars and their lives at the hotel. Chelsea residents from the Warhol scene included Edie Sedgwick, Viva, Ultra Violet, Mary Woronov, Holly Woodlawn, Andrea Feldman, Paul America, Rene Ricard, Nico, and Brigid Berlin;

III - "Chelsea Hotel" is a book of photographs by the Brazilian Claudio Edinger, published in 1983.

The
Trumpets
Of
Jericho

- Liturgical
Piece
For
Wind
Instruments -

[duration 26:37] all rights reserved

+

"Flute, Piccolo, Oboe, English horn, Clarinet, Bass clarinet, Bassoon, Contrabassoon, Saxophones, Trumpet, French horn, Trombone and Tuba. Otacílio Melgaço creates an Epic having as source exclusively blowing apparatus. From both families: Woodwind and Brass. It can be heard as an instrumental narrative as well as an abstract masterpiece. In one way or another (or another): in its twenty-six minutes and thirty-seven seconds, it's a monumental work. No wall (whether real or metaphorical) would really deserve to remain erect before such (in the most iconoclastic sense) 'demolishing' (and in the

most fascinating) sonic expression.

I call the attention of the Ladies and Gentlemen to how O.M. offers us a true ‘bacchanal of timbres’. Yes, I mean: an exuberantly orgiastic perspective! Melgaço as a kind of Bacchus. Dionysus is the god of the grape harvest, winemaking and wine, of ritual madness, fertility, theatre and religious ecstasy in ancient Greek religion and myth. He’s also known as Bacchus, the name adopted by the Romans and the frenzy he induces is bakkheia. As Eleutherios (‘the liberator’), his wine, music and ecstatic dance free his followers from self-conscious fear and care, and subvert the oppressive restraints of the powerful. The cult of Dionysus is also a ‘cult of the souls’;

his maenads feed the dead through
blood-offerings, and he acts as a
divine communicant between the
living and the dead. Reading the
above description, does not it sound
like a composition as ‘The Trumpets
Of Jericho’?

The mastery with which Otacílio
immerses himself (and all of us,
listeners) in the richness of the
coloraturas becomes extraordinary
when this is added to the
resourcefulness of the musical
dynamics that makes some of these
wind instruments look like human
voices; there are passages in which
we come across a penetrating
Chorale! It’s at the same time
astonishing and flamboyant! If the
theme is biblical (and so once again
is dionysically proved the

polysemy/plurality of the Melgacian creations) I could not omit this other approach: how the sound as a 'thing-in-itself' is able to excite the senses, perceptions and visceralities. To those who are aware of this, in a revolutionary way, I would say.

In sums of microcosms abundant in concepts, epistemologies and exegeses, we can not give up a more primordial coexistence with, for example, the music. Before that, with the sonic universe. The impression I have is: this has been vilified by a pasteurized modus vivendi superficialistic. A lot of information and little formation. I'm talking about how we - listeners - have to do our part. I'm referring to such a sonic universe while still not organized by the hands of a musician and how we

should prepare ourselves more to apprehend it. A more detailed rescue of the silences and noises and natural sounds that surround us, and which inhabit us. Because, when this vastness manifests itself to us through a composition, it will demand even more from us. And it seems that we live in a deafening reality. As if unfortunately triumphing the manicheistic conception that differentiates 'body' and 'mind' (to the point of creating maimed stereotypes). I'm saying that we (we who feel, we who think) are the same organic synergistic complex, not segregated or hierarchical. Subjected to a prefabricated rationalism (nowadays insignificantly questioner but hauntingly hard-headed), as we turn more cerebral (or, depending on, lobotomized), I

think we are becoming
‘unembodied’ (without remnants of
physicality). Our abilities to exert
senses/feelings, to sharpen them,
begin to atrophy. Everything
becomes automated (merely
collateral), including how to absorb
the Audible. I think this compromises
some capabilities. Even several that
also depend on our pure
intellectuality (and spirituality, for
some). Capabilities which claim the
artistry and the more sensitive
scanning of the body itself as our
essential space of perceptions. For
instance: h-e-a-r (in all its reach),
l-i-s-t-e-n (in all its scrutiny). We can
no longer cripple this conjunction.
Capabilities that need our
concrete/embodied vitality as to
crumble paradigms; undo
castrations; expel us from artificial

paradises; ... to make us see
endowed with detachment and
criticism the infernal machines that
politically, economically, religiously -
depending on how - can represent
the mutilation of Being or what
Antonin Artaud, about Vincent Van

Gogh, called 'The Man
Suicided by
Society'.

It's enough to fractionate the
person; with postmodernity,
everything has already been too
fragmented, shattered. It does not
even seem possible to put together
all the pieces; the pieces can no
longer be assembled as a puzzle.
Maintaining the metaphor, now it's
time to invent new images. This is

what Otacílio Melgaço does
(resonantly) through his creations.

Therefore that's what I'm talking
about: How the sound as a 'thing-in-
itself' is able to excite the senses,
perceptions and visceralities and
such pristine potency, so well-
instrumentalized - in ample
iconoclasm and fascination - by O.M.,
indeed leaves no stone unturned."
(Pablo S. Paz; Argentinean
musicologist)

"Mr. Melgaço is not a religious man.
As we have said heretofore, not in
the sense of belonging to or following
a doctrine or institution of such
nature. This does not prevent that his
art can oftentimes reveal to us a
deep 'religiosity'. Or 'spirituality',
if you thereby prefer. Because in this

way he has more freedom to move through his 'private mysteries', without dogmas or commandments.

Because thus he has more independence to visit references considered 'sacred' but from his own artistic prism. Consequently, when O.M. uses the term 'liturgical' it's not in traditional form nor under the orthodox frames of some compositional primer. 'Ritualistic' is an interesting and more elastic synonym, certainly. Plus: in counterpoint, 'humanistic' ever.

'It is in the very nature of things human that every act that has once made its appearance and has been recorded in the history of mankind stays with mankind as a potentiality long after its actuality has become a thing of the past.' (Hannah Arendt)

The story of Jericho is told in Joshua
6:1-27.

The first five books of the Hebrew Bible tell how Noah cursed Canaan to become a slave, and how God gave the land of the Canaanites to Abraham and his descendants. The children of Israel (descendants of Abraham) themselves became slaves in Egypt, but through Moses God brought them out of Egypt and to the borders of the promised land of Canaan. There Moses instructed them to seize the land by conquest, and placed them under the command of Joshua.

Joshua sent spies to Jericho, the first city of Canaan to be taken, and discovered that the land was in fear of Israel and their God. The Israelites

marched around the walls once every day for seven days with the priests and the Ark of the Covenant. On the seventh day they marched seven times around the walls, then the priests blew their ram's horns, the Israelites raised a great shout, and the walls of the city fell.

Realize that there's a double perspective here (if we take into account a current and exempt view): we may be speaking of a people who are leaving servitude behind ... even as ... (if we think of what was done of the inhabitants from that city; the Israelites did not slaves or plunder but massacred every man, woman and child in Jericho, sparing only Rahab, Canaanite prostitute who had sheltered the spies, and her family) ... even as ... may have been a folk

who (either through a historical fact of the past or an allegory), from the faith (blind faith?) in the law of their god, felt absolutely authorized to slaughter others human beings. Two sides of the same coin. But today, this relationship among Divinity and Battle, among Belief and Carnage, seems really an absurdity without proportion. Be like individuals mediievally being tortured and burned alive; or by the practice of terrorism; or as one nation trying to annihilate another in the name of its deity (and, inter alia, there are subtle manners of doing it ... since many deify economic power and imposition of a way of life and cultural imperialism or racial supremacy) and so on.

I believe that Otacílio Melgaço brings to us two mentions too. One, the

sonorous. The vigor, strength,
stamina, energy of music to break
down barriers. A beautiful, a perfect
figure of speech to be evoked by an
artist of his carat. And, extrapolating,
there are these symbolic
connotations - mentioned above -
that sound quite appropriate to the
world in which we are living here and
now. Any doubts about that?

A p p e n d i x

A stimulant observation: This work
already existed before the election of
the present US president. But now,
shortly after the inauguration, it has
been posted here. Is it a coincidence
that the first five letters of the word
‘Trumpets’ are ...?
Faced 1) with the current resumption
of the construction of walls

separating nations and human beings
(if we take as an example the actual
vertical barricade parting United
States of America and Mexico - which
seems to be expanded from now on -,
we can not forget that there's
already another blockade of the
same nature sorting out Mexico and
Guatemala, videlicet, again the two
sides of the same coin);
2) with xenophobic and extremely
nationalist/isolationist tendencies
before each of us;
3) with a recrudescence of policies
easily susceptible to
bellicose actions;
... (besides the direct and clear
message that's embedded in a prole
like 'The Trumpets Of Jericho') such
subtleties are very eloquent." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

1 - In 1868, Charles Warren identified Tell es-Sultan as the site of Jericho.

In 1930–36, John Garstang conducted excavations there and discovered the remains of a network of collapsed walls which he dated to about 1400 BCE, the accepted biblical date of the conquest. Kathleen Kenyon re-excavated the site over 1952–1958 and demonstrated that the destruction occurred c.1500 BCE during a well-attested Egyptian campaign of that period, and that Jericho had been deserted throughout the mid-late 13th century. Kenyon's work was corroborated in 1995 by radiocarbon tests which dated the destruction level to the late 17th or 16th centuries. A small unwallled settlement was rebuilt in

the 15th century, but the tell was unoccupied from the late 15th century until the 10th/9th centuries;

II - Most scholars agree that the book of Joshua holds little of historical value. The book's origin is usually dated to a time far removed from the times it depicts, and its intention linked with a theological scheme in which Israel and her leaders are judged by their obedience to the teachings and laws (the covenant) set down in the book of Deuteronomy, rather than as history in the modern sense. The story of Jericho, and the conquest generally, probably represents the nationalist propaganda of the kings of Judah and their claims to the territory of the Kingdom of Israel after 722 BCE; these chapters were

later incorporated into an early form of Joshua written late in the reign of king Josiah (reigned 640–609 BCE), and the book was revised and completed after the fall of Jerusalem to the Babylonians in 586, and possibly after the return from the Babylonian exile in 538. The combination of archaeological evidence and analysis of the composition history and theological purposes of the Book of Joshua led archaeologist William G. Dever to deem the biblical story of the fall of Jericho as "[not] founded on genuine historical sources" and "invented out of whole cloth."

T r o m m e l n
I n
D e r
N a c h t

- K o n z e r t s t ü c k
F ü r
P e r c u s s i o n -

[duration 15:44] all rights reserved

+

"´I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm.´ (E.V.)

Konzertstück, in German, means Concertino. Concertino is the diminutive of Concerto, thus literally a small or short Concerto. ´Trommeln in der Nacht´, if translated into quintessential musical syntax, refers me to the title of the first novel by Louis-Ferdinand Céline, ´Voyage au Bout de la Nuit´ (Journey to the End of the Night). The whole apparatus of Timpani (Kettledrums), Snare drum, Bass

drum, Cymbals etc throws us into a deep shadowy expedition, altisonant Orphic voyage endowed with admirable synesthetic potency. Although - leaving aside, for at least fifteen minutes and forty-four seconds, some pessimistic rancidity of the French novelist, pamphleteer and physician - the end of the night also is the beginning of a new day, isn't? In my perception, this may be the (quite in line with our time) sensory-auditory and metaphoric trajectory proposed by the composer and multi-instrumentalist Otacílio Melgaço here. Monsieur Céline once said 'To travel is very useful, it makes the imagination work, the rest is just delusion and pain. Our journey is entirely imaginary, which is its strength.' Perchance, in its core, it's a way of defining art itself. As well as

‘Trommeln in der Nacht’
imaginatively, usefully and strongly
does.

Everything occurs without truce, Mr.
Melgaço does not give us
opportunities to snort; the fluidity
conditions our absorption to a state
close to the contained convulsion,
sometimes primitivist sometimes
fertilizing us with a viscosity typical
of becoming. In this ritualistic
continuum, the hectic narrative is
developed and through strategic and
transient interventions, there’s an
analogy with the pulsation of the
traveler (from those without comfort
zones to punctual - or definitive -
rest) who always witnesses
landscapes through the lens of
displacement. Historically, when I
heard the sequence with whistles, I

immediately remembered
‘Ionisation’ (1929–1931), a musical
composition by Edgard Varèse
written for thirteen percussionists. It
was among the first concert hall
compositions for percussion
ensemble alone (although Alexander
Tcherepnin had created an entire
movement for percussion alone in
his Symphony No. 1 from 1927). I
believe it’s an honorable reference
(in any case, such as Edgard,
Melgaço was not influenced by
composers as much as by natural
objects and physical phenomena) but
the work of Otacílio is more
condensed, primal and he prefers the
instruments in purposeful
expressionistic intersection, even
voraciously tangles. ‘There is an
idea, the basis of an internal
structure, expanded and split into

different shapes or groups of sound
constantly changing in shape,
direction, and speed, attracted and
repulsed by various forces´.

Curiously, the grand finale is not
bombastic. Even being in, say, high
relief: there´ s a subtlety that does
not cease to amaze us. Perhaps,
after the bodily struggle (and mental
and animic, It's up to you) involving
the ´ crossing of the night´ , we need
a little delicacy to introject the first
rays of a revivifying sun. However ...
who knows is everything the endless
nightfall and the ultimate light comes
from the midnight sun? This, as in
great artistic proles, is left open.

I culminate with the well-known
Varèsian maxim: ´ Contrary to
general belief, an artist is never
ahead of his time but most people

are far behind theirs'. Mostly, it's undeniable. Notwithstanding, here and now - musically and visionarily, by means of 'Trommeln in der Nacht (Konzertstück für Percussion)', we're all under the cloak of the same Time. Similar to the others that surrendered to the bewitched sagas but, Ladies and Gentlemen, only more starry." (Pablo S. Paz; Argentinean musicologist)

"Drums in the Night, a 'Comedy in Five Acts by Bertolt Brecht'.

For what is known, there's no designed relationship between the Melgacian work and the Brechtian. But maybe with two exceptions.

The first: Expressionism. Its typical trait is to present the world solely

from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express the meaning of emotional experience rather than physical reality. I can say that such Concertino has expressionist sonic traits. And they're in the quoted dramaturgy. Falckenberg, who was the head of the Kammerspiele along with Benno Bing, directed the play in a manner that we would not now recognize as Brechtian, utilizing the angular, contorted poses typical of the theatre of Expressionism. Similarly, Reigbert's design consisted of contorted, angular lines and foreshortened perspectives (similar to those used in *The Cabinet of Dr. Caligari* in 1920). Elements of Expressionism, or perhaps

‘realistic-Expressistic’ elements (according to Erwin Faber), can be found in designs for the Munich production. Reigbert's rendering for the set design for Act V of *Drums in the Night*, for example, contains a figure standing by the bridge that is very much like Edvard Munch's figure (also standing by a bridge) in his painting of 1893, *The Scream*. Yes, shortly (as a short Concert), such percussive ‘*Drums in the Night*’ is, on current days, a polysemic expression of the Munchian Scream (and shout, yell, cry out, shriek, screech, bellow, bawl, howl or call), I guess. One of the most subtly deafening (in its impactful predicates).

The second: it's a very particular interpretation and paradoxical with

what I wrote in the previous paragraph because closely linked to (physical) reality. An axiomatic question strikes me right now: only superficial artists are not paradoxical. Therefore, Mr. Melgaço is pure paradox; paradox in magmatic state. And the expression already quoted, 'realistic-Expressistic', becomes more interesting at this level of my arguments inasmuch as this sound Piece is probably part of an O.M.'s cycle which have intrinsically a vigorous political dimension. Thunderingly non-passive. As an artist's point of view connected with the directions that civilization has taken (besides being someone who is constantly in the forefront of finding a/the north). Both a denunciation against the proliferation of

retrograde waves around the world
(that look like many serpent's eggs
spreading lately by the planet) as an
alert and a fraternal act on behalf of
those who fight for humanistic values
(which are beginning to manifest
themselves more and more in
counterpart and therefore this
seems to me the resounding
justification for the synchronized
release of the extraordinary
percussive creation that I'm focusing
on). To make ´ the drums be played
and heard throughout the night which
seems to be gradually approaching´,
it´s vital that - as far as silence
sometimes means omission or
capitulation - let us not allow both
the impetus for individual freedoms
and the cry for a sense of
fraternity/solidarity between all
(people and nations) be gagged,

stifled or mowed down. I believe that thus one of the learnings contained in this small Concert is: the challenge of being empathic if 'through the darkness of the night' has a gargantuan proportion but, in compensation, the effects and fruits of such conquest are more pervasive and perennial." (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - Drums in the Night (Trommeln in der Nacht) is a play by the German playwright Bertolt Brecht. Brecht wrote it between 1919 and 1920, and it received its first theatrical production in 1922. It is in the expressionist style of Ernst Toller and Georg Kaiser. The play—along

with Baal

>> check
it baaldesquartzarts.bandcamp.com <<

and *In the Jungle*—won the Kleist Prize for 1922 (although it was widely assumed, perhaps because *Drums* was the only play of the three to have been produced at that point, that the prize had been awarded to *Drums* alone); the play was performed all over Germany as a result. Brecht later claimed that he had only written it as a source of income;

II - *Drums in the Night* is one of Brecht's earliest plays, written before he became a Marxist, but already the importance of class struggle in Brecht's thinking is

apparent. According to Lion Feuchtwanger, the play was originally entitled Spartakus. Karl Liebknecht and Rosa Luxemburg of the Spartacist League—who were instrumental in the 'Spartacist uprising' in Berlin in January 1919—had only recently been abducted, tortured and killed by Freikorps soldiers.

Psychoacoustics

-Eleven
Studies
On
The
Unheard-of-

[duration 11:11] all rights reserved

+

"(In Portuguese)

Onze
Estudos
Sobre
O
Insólito:

1 - 'Unheard-of' in 11 possible
synonyms: 'unprecedented',
'exceptional', 'extraordinary', 'out
of the ordinary', 'unthought of',
'undreamed of', 'unbelievable',
'inconceivable', 'unimaginable',
'unknown', 'unfamiliar';

2- 'Psychoacoustics (Eleven studies
on the unheard-of)' in 11 words:

e l e v e n
s o n i c
h a i k u
o r b i t i n g
a r o u n d
w h a t
w a s
n o t
y e t
b e e n
h e a r d;

3 - An étude (a French word meaning study). Melgaço gives up adopting the parleyvoo here and uses the term in English. An étude is an instrumental musical composition, usually short, of considerable difficulty, and designed to provide practice material for perfecting a particular musical skill. The tradition of writing études emerged in the early 19th

century with the rapidly growing popularity of the piano. Of the vast number of études from that era some are still used as teaching material (particularly pieces by Carl Czerny and Muzio Clementi), and a few, by major composers such as Frédéric Chopin, Franz Liszt and Claude Debussy, achieved a place in today's concert repertory. Études written in the 20th century include those related to traditional ones (György Ligeti) and those that require wholly unorthodox technique (John Cage). Otacílio prefers an extreme unconventional course to the point that it's not an elected instrument to be explored but a C-o-n-c-e-p-t (such as Psychoacoustics). In consequence thereof, it's not the difficulty in the technical sense (or of a juggling onanistic) but in

fundamentally conceptual emphases
(the etude of aspects conjuncturally
organic). However, yes, a paradox:
there's an instrument (solely one)
that goes through all the studies, the
Vibraphone. Soon, we're once again
in front of a Melgacian House-of-
Mirrors in which everything can be
seen from the most diverse angles
and distortions. No adjustment to
clear paradigms none the less
fragments of possibilities that inhabit
a multifaceted territoriality of tactile
conjectures. And so they're brought
to light, idiosyncratic and
kaleidoscopic;

4 - Each vertebra has a molding of
one minute and one second. The
conciseness of O.M. is taken to the
pinnacles. An inexorably poetic
content is present in so far as the

proposed syntax must be as quintessential, pivotal as possible;

5 - An example of Otacílio's expertise: One by one, the studies suggest that belong to the same vertebral column and in fact they belong. We can hear the full composition as, analogously, an unique image in snapshots. On the other hand, as small resonant architectures, can be understood as perfectly autonomous creations.

It should be noted here that Melgaço himself recommends that the album be heard in its entirety in the original sequence as well as in aleatory mode. I cannot fail to make an interesting parallel with Rayuela.

Hopscotch (Spanish: Rayuela) is a

novel by Argentine writer Julio Cortázar. Written in Paris, it was published in Spanish in 1963 and in English in 1966. For the first U.S. edition, translator Gregory Rabassa split the inaugural National Book Award in the translation category.

Hopscotch is a stream-of-consciousness novel which can be read according to two different sequences of chapters. This novel is often referred to as a counter-novel, as it was by Cortázar himself.

Written in an episodic, snapshot manner, the novel has 155 chapters, the last 99 designated as 'expendable'. Some of these 'expendable' chapters fill in gaps that occur in the main storyline, while others add information about the characters or record the aesthetic or literary speculations of

a writer named Morelli who makes a brief appearance in the narrative. Some of the 'expendable' chapters at first seem like random musings, but upon closer inspection solve questions that arise during the reading of the first two parts of the book. An author's note suggests that the book would best be read in one of two possible ways, either progressively from chapters 1 to 56 or by 'hopscotching' through the entire set of 155 chapters according to a 'Table of Instructions' designated by the author. Cortázar also leaves the reader the option of choosing a unique path through the narrative.

Otacílio embraces the same prism that makes the listener a kind of cocomposer, allowing him the

complete autonomy to assemble the
‘sonic puzzle’ as he sees fit (if he
wants to extrapolate the primal
sequel), either by altering the order
on his own or by letting chance do so
(it’s not by coincidence: sound
systems and softers that play music
have a device that allows them to
program tracks randomly);

6 - A highlight that I emphasize from
the sound Piece: the physicality of
sound. Another, in direct
consequence: a ‘pilgrimage’ (the
eleven steps) to multiple auditory
sensations;

7 - Being perhaps more prone to
current theoretical perspectives,
O.M. tends to lead us on paths that
indicate an ‘interdependence’
between sensations. We can certainly

think of connotations for
‘interdependence’ as ‘synergy’,
‘complementarity’,
‘symphonization’ et cetera;

8 - Therefore, the focused sound
work also aims at an epistemological
dimension. Thus, artistic fruition lost
nothing (due to the mastery of the
composer/arranger) and this
conjunction, say, ‘scientific-
aesthetic’, only valued even more
each of the eleven particles;

9 - It’s important to put the cover of
the album under our glasses. The
contrast amidst the colors inserted
by Melgaço in Michelangelo's drawing
is not random. So there’s a 3D
effect (evidently, viewing from a good
quality screen and with a larger
ratio, is ideal) that catapults the

words in the direction of our gaze
while the traits of the Italian genius
remain at the bottom. An imagetic
translation that Otacílio found for the
whole rich context embraced. The
human figure, by the way, is out of
frame. The upper cut is exactly in his
e-a-r. Our epicenter. Plus: The
surface on which his body finds
support was originally horizontal,
O.M. alters this detail and verticalizes
it. Layers and layers of
'unheardability';

[10 - Topic reserved for the unusual
of the unusual:

Probably the choice of how many
studies would be ... reports us to
some secrets & witticisms. I think of
the artist's surname initial: 'M'. In
science, eleven is the number of

spacetime dimensions in

M-theory. (...) Allow

me a more cleriheh note. Coming to the niche of mere curiosity (or trivia), I observe the final duration which are (coincidentally?) eleven minutes and eleven seconds.

Numerologists believe that events linked to the time 11:11 appear more often than can be explained by chance or coincidence. This belief is related to the concept of synchronicity. Some authors claim that seeing 11:11 on a clock is an auspicious sign. Others claim that 11:11 signals a spirit presence. Yes, Melgaço has indeed a free spirit. (...)

Maybe right now is adequate the popular saying: 'Yo no creo en brujas, pero que las hay, las hay /

Witches don't exist until you bump
into them´.

Through this specific matter, my
message, in short, is: there´s a
charming mystique around the
progenies of this Brazilian composer
and multi-instrumentalist, and,
although this is not the nucleus of his
legacy or our comments, it´s worth
discovering how much orbital
questions (in their particular
mythologies) can be fascinating and
thought-provoking to all of us; if Art
loses this facet, a little of its soul
fades too. I´ll be a slightly politically
incorrect now: (evoking Fernando
Pessoa: ´Everything is worthwhile if
the soul is not small´)

Contemporaneity has proven to be
quite effective as the den of people
with Lilliputian souls. I´m led to

imagine that this happens partially because life loses its enchantment, as I said above: its 'mystique' (a delightful aura of mystery surrounding someone or something) and 'mythology' ('traditional' stories, especially concerning the early history of a people - here, of an artistic career - and explaining its natural or social or ... phenomenon).

About such u-n-s-o-u-l: definitely, and this is a privilege to us, it's not the case of Melgaço and certainly, Ladies and Gentlemen, not of the ones who find consonance with his offsprings.

And why?

For those who appreciate the artist (regardless of those who have heard most of his albums or only some because the cream is in all), they

already know that this is not the case, but even so, why? Accordingly, to all who have not yet heard O.M., I could bring up endless arguments (the most primordial would be enough: Listen to the Music!), but I'll bring (not eleven this time but) four - based on (Austrian-British philosopher) Ludwig Wittgenstein, if you permit:

‘A confession has to be part of your new life.’ >> The work of O.M. is deeply confessional;

‘The limits of my language means the limits of my world.’ >> There are no limits to the sonic language of O.M.

Knowing his Gargantuan discography, this quickly is already ‘consummate fact’ since (the same ones who, in

my hypothesis, have not heard him yet) they'll realize that his world is equally Gargantuan (in arduous sowing, miraculous germination, fabulous harvests);

'An inner process stands in need of outward criteria.' >> The internal-external intercommunication present in the sound experiments of O.M. is extremely endowed with fluidity and transdisciplinarity and transcendence;

'Propositions show what they say: tautologies (...) show that they say nothing.' >> The Art of O.M. is overwhelmingly propositive in contrast to the tautologies that today proliferate exponentially in many cultural niches around the world. Ephemeral, superficial niches, merely

vertebrae of an industry that
pasteurizes everything - who makes
and who absorbs its 'product' -.

Hence there's a true wealth of
sources to mythologies and
mystiques. All to inflate (and not to
make minor) the Soul of the
creations of the Artist. None of this
should be object of blind praise but
we can not make ourselves blind to
how much, if the same
Contemporaneity houses a originator
like Melgaço, we must observe him
with detail and as open as he is ... for
the construction (or conquest) of a
'Soulful' Becoming. Now the
Nietzschean pointing makes even
more sense (without any fear of
appearing pedantic since we're
talking about someone who deals so
intently, sincerely, nakedly, invitingly,

fraternally, celebratorily ... with both
‘life’ and ‘music’): ‘Without music
(such as the Melgacian), life
(especially of present-day) would be
a mistake.’];

11 - Picking up the Ariadne's thread,
‘Psychoacoustics (Eleven studies on
the unheard-of)’ makes me (for the
last time; we're in the coda) quote
the English Romantic poet John Keats
and in heartfelt (unparalleled)
metaphor: ‘Heard melodies are
sweet, but those
u-n-h-e-a-r-d are sweeter.’” (Pablo
S. Paz; Argentinean musicologist)

“‘In the preparatory work for my
composition, *Kontakte*, I found, for
the first time, ways to bring all
properties of sounds (timbre, pitch,
intensity and duration) under a single

control.' (Karlheinz Stockhausen)

Psychoacoustics is the scientific study of sound perception. More specifically, it's the branch of science studying the psychological and physiological responses associated with sound (including speech and music). It can be further categorized as a branch of psychophysics. Psychoacoustics received its name from a field within psychology - i.e., recognition science - which deals with all kinds of human perceptions. It's an interdisciplinary field of many areas, including psychology, acoustics, electronic engineering, physics, biology, physiology, and computer science. [Such circumscription could also be part of a description of the Melgacian music].

I believe the key (one of them) to deciphering these 'études' lies at the heart of a paradox. Which has as cradle, the following:

'Unheard: not heard or listened to'.

Those who 'learn the lessons well', will have managed to transcend this level to that of Psychoacoustics in its full meaning. Ubiquitous in empiricism. Invaginated, by Mr. Melgaço, into indelible Art." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Hearing is not a purely mechanical phenomenon of wave propagation, but is also a sensory and perceptual event; in other words, when a person

hears something, that something arrives at the ear as a mechanical sound wave traveling through the air, but within the ear it is transformed into neural action potentials. These nerve pulses then travel to the brain where they are perceived. Hence, in many problems in acoustics, such as for audio processing, it is advantageous to take into account not just the mechanics of the environment, but also the fact that both the ear and the brain are involved in a person's listening experience.

The inner ear, for example, does significant signal processing in converting sound waveforms into neural stimuli, so certain differences between waveforms may be imperceptible. Data compression

techniques, such as MP3, make use of this fact. In addition, the ear has a nonlinear response to sounds of different intensity levels; this nonlinear response is called loudness. Telephone networks and audio noise reduction systems make use of this fact by nonlinearly compressing data samples before transmission, and then expanding them for playback. Another effect of the ear's nonlinear response is that sounds that are close in frequency produce phantom beat notes, or intermodulation distortion products.

The term "psychoacoustics" also arises in discussions about cognitive psychology and the effects that personal expectations, prejudices, and predispositions may have on listeners' relative evaluations and

comparisons of sonic aesthetics and acuity and on listeners' varying determinations about the relative qualities of various musical instruments and performers. The expression that one "hears what one wants (or expects) to hear" may pertain in such discussions;

II - Psychoacoustics includes topics and studies that are relevant to music psychology and music therapy. Theorists such as Benjamin Boretz consider some of the results of psychoacoustics to be meaningful only in a musical context.

Irv Teibel's Environments series LPs (1969–79) are an early example of commercially available sounds released expressly for enhancing psychological abilities.

Le
Nom
De
La
Rose
Sélavy

- Pataphysique
Pièce
Pour
Voix,
Machine
À
Coudre,
Parapluie,
Percussion,
Piano,
Bols
Chantants
Et
Tanpuri-

[duration 19:08] all rights reserved

+

"~What art is, in reality, is this missing link, not the links which exist. It's not what you see that is art; art is the gap." (M.D.)

Rubbing an inspiration coming directly from the Lautréamontian imaginary of Isidore-Lucien Ducasse, such as the lamp of an Aladdin insane, Otacílio Melgaço and his three wishes in the form of a unique name. ~Le Nom de la Rose Sélavy~ ... is ~beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella.

Between 1912 and 1915, Duchamp worked with various musical ideas.

At least three pieces have survived: two compositions and a note for a musical happening. The two compositions are based on chance operations. *Erratum Musical*, written for three voices, was published in 1934. *La Mariée mise à nu par ses célibataires même*. *Erratum Musical* is unfinished and was never published or exhibited during Duchamp's lifetime. According to the manuscript, the piece was intended for a mechanical instrument 'in which the virtuoso intermediary is suppressed'. The manuscript also contains a description for 'An apparatus automatically recording fragmented musical periods', consisting of a funnel, several open-end cars and a set of numbered balls. These pieces predate John Cage's *Music of Changes* (1951),

which is often considered the first modern piece to be conceived largely through random procedures. Apropos, in 1968, Duchamp and John Cage appeared together at a concert entitled 'Reunion', playing a game of chess and composing Aleatoric music by triggering a series of photoelectric cells underneath the chessboard.

We can verify: there are notional echoes of the artist born in Normandy in this Melgacian work. Aleatoricity and mechanicism have their demarcations. Since the stochastic insertion of percussive interventions (as well as the beating of the tip of an umbrella on a reverberating surface in exotic counterpoints to a whispering voice in French) until the use of the

automatic noisy rhythmicity of a sewing machine in action. One difference is the - etymologically - 'polyphonic' complexity of Otacílio surpassing the field of mere random effects. A stimulating conjunction betwixt the presence of the multiformally 'human finger' (exercising the compositional amplitude with property) and textured elements that arise by chance, as in sonic acupuncture, although previously chosen and architected with regard to timbres etc.

It's relevant to realize that when O.M. makes mention of any 'entity' who came before him, even if in tone of homage, it's never 'just' a tribute or an inventive recurrence. Of course, beyond interpenetrating

empathy, what happens is a constant dialogue (not a soliloquy), full of challenges, provocations and even iconoclasm. In this way art gains the north: looking at the past dialectically even as holding up the present that flirts with palpable visionary principles. Another thing you deserve to know, if you still do not know, is: Otacílio Melgaço has as one section of his creations a kind of revision of the steps of mankind conflagrated in its humanistic history. Through art itself; through cross-cultural, transgeographic, ethnographic, anthropological, semiotical, mythological, psychological, sciential, theoretical, architectural, cosmopolitanist, (sometimes) folkloric ... traits; plus religiosity; social, political, behavioral issues and so on. So any reference,

when there is, becomes a
connotation of this
Museum-of-Everything. Otacílio's
career is not entirely turned to that,
but also has such ambition. As a
contemporary (high-technological)
Homer. Not 'only' (as if that by itself
already was not something
monumental) but (as another of its
paradoxes) simultaneously to his
exciting futurisms and clairvoyance.
In the end, all is the presentification
of his gift & labour because the artist
does the contemporization of what
existed before him (finding in his
figure the receptacle; deep
intervenor too) and of what will still
comes (acting as a constructor,
precursor/harbinger). And so, the
Melgacian flyby.

John Cage once said that 'We carry

our homes within us which enables us to fly.' I agree with him. 'Le Nom de la Rose Sélavy (Pataphysique Pièce pour Voix, Machine à Coudre, Parapluie, Percussion, Piano, Bols Chantants et Tanpuri)' allows us, Ladies and Gentlemen, to feel at (the same and always renovated) home while in fact we're in full flight."
(Pablo S. Paz; Argentinean musicologist)

"First Movement -

'Rose Sélavy', also spelled Rose Sélavy, was one of Duchamp's pseudonyms.

Sélavy emerged in 1921 in a series of photographs by Man Ray showing Duchamp dressed as a woman. Through the 1920s Man Ray and

Duchamp collaborated on more photos of Sélavy. Duchamp later used the name as the byline on written material and signed several creations with it. Like Marcel, Mr. Melgaço also makes a wordplay. In the case, he mixes the alter ego of Duchamp and the title of the most famous work of Umberto Eco, the magnum opus ‘Il Nome della Rosa’ (‘The Name of the Rose’).

The name ‘Rose Sélavy’, a pun, sounds like the French phrase

Eros, c'est la vie,

which may be translated as

‘Eros, such is life’.

It has also been read as

arroser la vie (´to make a toast to
life´).

In Greek mythology, Eros was the
Greek god of love. His Roman
counterpart was Cupid (´desire´).
Some myths make him a primordial
god, while in other myths, he´s the
son of Aphrodite. Is derived from
Eros the term ´erotic´. Here and
now, melgacianly erotic through a
mysterious, magnetic music;
between Dadaism and Surreality.

Eros, such is (a toast to) life!

S e c o n d M o v e m e n t -

Henri-Robert-Marcel Duchamp,
Umberto Eco, Alfred Jarry, Christian
Emil Marie Küpper. If I barely
emphasize the figures quoted

directly, all gathered by another cultural personality of expressive line as is Otacílio Melgaço, what more could I say? There are many possible lines of reasoning, and many intersections. I, willy-nilly, choose Pataphysics then.

˘ Pataphysics is the science of that which is superinduced upon metaphysics, whether within or beyond the latter's limitations, extending as far beyond metaphysics as the latter extends beyond physics;

˘ Pataphysics will be, above all, the science of the particular, despite the common opinion that the only science is that of the general;

˘ Pataphysics will examine the laws

governing exceptions, and will explain
the universe supplementary to this
one;

‘ Pataphysics passes easily from one
state of apparent definition to
another. Thus it can present itself
under the aspect of a gas, a liquid or
a solid;

‘ Pataphysics ‘ the science of the
particular ‘, does not, therefore,
study the rules governing the
general recurrence of a periodic
incident (the expected case) so much
as study the games governing the
special occurrence of a sporadic
accident (the excepted case).

[Jarry performs humorously on
behalf of literature what Nietzsche
performs seriously on behalf of

philosophy. Both thinkers in effect attempt to dream up a 'joyful science', whose joie de vivre thrives wherever the tyranny of truth has increased our esteem for the 'lie' and wherever the tyranny of reason has increased our esteem for the 'mad'.]

'Le Nom de la Rose Sélavy' takes us, sonorously and sensorially (if we want, philosophically) beyond metaphysics;

'Le Nom' excels at the particularity of what's digestible by our epistemology;

'Le Nom' will play a chessly game between what are anomaly/deviation and how they are occasioned by chance. [So this is assimilated by the

compositional syntax];

Ergo ... 'Le Nom' privileges what are
'exceptional exceptions' and seeks
the 'standards and measures' (at
least, in the case of the Melgacian
niche, vestiges or indications
thereof) that can lead the creator to
its (from the part of 'sporadic')
regencies/developments;

'Le Nom' does not allow to capture
itself by means of 'stationary states
of sonic physicality';

'Le Nom' embraces dada and
surrealist aspirations as ways of
realizing that the ruin (or
deconstruction) of the tyranny of
truth and the tyranny of reason
becomes the focus of a constructive
and fruitful mindfulness of the artist

(besides influencing his breeding,
naturally).

T h i r d M o v e m e n t -

‘What does culture want? To make
infinity comprehensible.’
(Umberto Eco)

Yep, blind (beyond metaphysics) and
unwavering undisciplined (under the
effect of a legitimizing impertinence)
at all times constitutes the real
strength of all free men. In the name
of the real strength and in the name
of all free men, is this
comprehensible to you?" (Caio
Campbell; Anglo-Brazilian semiologist
and musician)



I - The inspiration of the name Rose Sélavy has been viewed to be Belle da Costa Greene, J.P. Morgan's librarian of The Morgan Library & Museum (formerly The Pierpont Morgan Library) who, following his death, became the Library's director, working there for a total of forty-three years;

II - Duchamp used the name in the title of at least one sculpture, *Why Not Sneeze Rose Sélavy?* (1921). The sculpture, a type of readymade called an assemblage, consists of an oral thermometer, a couple dozen small cubes of marble resembling sugar cubes and a cuttlefish bone inside a birdcage. Sélavy also appears on the label of *Belle Haleine, Eau de Voilette* (1921), a readymade that is a perfume bottle in the

original box. Duchamp also signed his film *Anemic Cinema* (1926) with the Sélavy name;

III - Rose Sélavy and the other pseudonyms Duchamp used may be read as a comment on the fallacy of romanticizing the conscious individuality or subjectivity of the artist, a theme that is also a prominent subtext of the Readymades. Duchamp said in an interview, "You think you're doing something entirely your own, and a year later you look at it and you see actually the roots of where your art comes from without your knowing it at all". From 1922 the name Rose Sélavy also started appearing in a series of aphorisms, puns, and spoonerisms by the French surrealist poet Robert Desnos.

Desnos tried to portray Rose Sélavy as a long-lost aristocrat and rightful queen of France. Aphorism 13 paid homage to Marcel Duchamp: "Rose Sélavy connaît bien le marchand du sel" — in English: "Rose Sélavy knows the merchant of salt well"; in French the final words sound like Mar-champ Du-cel. Note that the 'salt seller' aphorism – "mar-chand-du-sel" – is a phonetic rearrangement of the syllables in the artist's actual name: "mar-cel-du-champ." (Duchamp's compiled notes are titled 'Salt Seller'.) In 1939 a collection of these aphorisms was published under the name of Rose Sélavy, entitled *Poils et coups de pieds en tous genres*;

IV - 'Pataphysics or pataphysics (French: pataphysique) is an

absurdist, pseudo-scientific literary trope invented by French writer Alfred Jarry (1873–1907), that enigmatically resists being pinned down by a simple definition. One attempt at a definition might be to say that 'pataphysics is a branch of philosophy or science that examines imaginary phenomena that exist in a world beyond metaphysics; it is the science of imaginary solutions. It is a concept expressed by Jarry in a mock-scientific manner with undertones of spoofing and quackery, in his fictional book *Exploits & Opinions of Doctor Faustroll, Pataphysician*, in which Jarry riddles and toys with conventional concepts and interpretations of reality. Another attempt at a definition interprets 'pataphysics as an idea that "the

virtual or imaginary nature of things as glimpsed by the heightened vision of poetry or science or love can be seized and lived as real." Jarry defines 'pataphysics in a number of statements and examples, including that it is "the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments";

V - Perhaps there's, indirectly, a reference to João Guimarães Rosa (1908 – 1967), a Brazilian novelist, short story writer and diplomat, widely regarded as one of the greatest writers of Brazilian literature.

‘Rosa’ is ‘Rose’ in

Portuguese.

Rosa published four books of short story in his lifetime, all of them revolving about life in the sertão, but addressing themes of universal literature and of existential nature.

Rosa only wrote one novel,

Grande Sertão:

Veredas

 (known in

English as *The Devil to Pay in the Backlands*), a revolutionary text for its blend of archaic and colloquial prose and frequent use of neologisms, taking inspiration from the spoken language of the Brazilian

backlands. For its profoundly philosophical themes, the critic Antonio Candido described the books as a "metaphysical novel". It is often considered to be the Brazilian equivalent of James Joyce's *Ulysses*. In a 2002 poll by the Bokklubben World Library, "*Grande Sertão: Veredas*" was named among the best 100 books of all time.

João Guimarães Rosa is, as it's said in the artistic medium: the 'great patriarch', the 'father' of the 'spiritual family' of *Melgaço*.

Stockholmsyndromet

[duration 23:25] all rights reserved

+

"Stockholm syndrome (Stockholmssyndromet in Swedish) is a psychological condition that causes hostages to develop sympathetic sentiments towards their captors, often sharing their opinions and acquiring romantic feelings for them as a survival strategy during captivity. These feelings, resulting from a bond formed between captor and captives during intimate time spent together, are generally considered irrational in light of the danger or risk endured by the victims. Generally speaking, Stockholm syndrome consists of strong emotional ties that develop between two persons where one

person intermittently harasses,
beats, threatens, abuses, or
intimidates the other.'

In an instigating way, Otacílio
Melgaço proposes to us a series of
conjectures from the theme above
and the perspective of the
artist/audience, the
musician/listeners. Vice versa too.

Let us think a little about which
connotative innovations the prism of
Brazilian composer and multi-
instrumentalist surely Will
transmit to us.

I think it's extremely valid to decode
a Melgacian release like this
precisely in the current period of the
world. Stockholm syndrome. I could
develop metaphorically the political

dimension that offers us compelling parallels (thus I encompass one more dimension of the implicit message of Melgaço) but I have dealt with this in recent criticisms, let us stay with cultural invaginations.

[Such critical column is not done in favor of theses of Gargantuan character, but our notes should serve as a stimulus so that each reader (and especially listener) can carry on this thread of the skein. And speaking of stimulation, the reason for not dissecting the performance of this or that player because we do not intend to use, Netizens, your eyes directed to our words if what we most want is that your ears are turned to the Melgacian sounds. Henceforth, may you draw your own conclusions based on free will and

not on any deterministic north
indicated by me or Mr. Paz. As I often
say, it's not the 'north' that
concerns us, but the availability of
compasses. What will be done of
these instruments used for
navigation and orientation, is in your
hands, or better (and above all):
lugholes.]

The topic elected to give title to his
sound Piece (and album) is in itself
worthy of our curiosity and the mode

as **O.M.** instrumentalizes this
would be enough to supply and
satisfy us. But there's always more.

>> A quick flash of light from some
collaterals polysemies:

C a p t u r e B o n d i n g

Formally named in 1973 when four hostages were taken during a bank robbery in Stockholm, Sweden, Stockholm syndrome is also commonly known as 'capture bonding'. The syndrome's title was developed when the victims of the Stockholm bank robbery defended their captors after being released and would not agree to testify in court against them. Stockholm syndrome's significance arises due to the fact that it is based in a paradox, as captives' sentiments for their captors are the opposite of the fear and disdain an onlooker may expect to see as a result of trauma.

Contemporary art is not exactly to be defined. If you try to narrow it down on one side, it will probably escape on the other. But it's

undeniable that it's a territoriality for re-significations, iconoclasms, transdisciplinarity, experiments, innovations ... We know that contemporary music, in one way or another, makes its listener a kind of 'initiate'. There are many ruptures of paradigms, reformulations, deconstructions, etc. It's not always a process that happens easily, it rarely is. After all, it's a rite of passage. A baptism of blood. Ultimately, a turning point. Such an artist (of such caliber) can be seen as one who ministers this watershed, as well as one who inserts his future listener into a series of (complex and demanding) 'trials'. That can (trans-aesthetically) come to links of various orders: sensorial, emotional, intellectual, animic. There's an analogy with

‘Stockholmsyndromet’. Not *ipsis*
litteris, but it exists;

L i m a S y n d r o m e

A similar form of Stockholm syndrome called Lima syndrome has been proposed, in which abductors develop sympathy for their hostages.

There are many reasons why Lima syndrome can develop in abductors. Sometimes when there are multiple abductors, one or more of them will start to disagree with what they are doing and influence one another. An abductor may also have second thoughts or experience empathy towards their victims. Lima syndrome was named after an abduction at the Japanese embassy in Lima, Peru, in 1996, when members of a militant movement

took hostage hundreds of people attending a party at the official residence of Japan's ambassador. Within a few hours, the abductors had set free most of the hostages, including the most valuable ones, because of sympathy towards them.

A counterpart. Many contemporary musicians prefer to maintain a hermetic and unfathomable posture. They're not as attentive to audience as they are with the own proles. Thus, the possibility of a more gifted relationship of empathy is broken.

This is not the profile of Otacílio Melgaço. All that he can do to be in fraternity with those who discover the 'DNA' of contemporary music, is done. Through the very characteristics of his creations (far from many 'ingredients', which I

would say, 'impalatables' - by incompetence, pedantism or sadism - commonly present in this niche); also by the plurality of his influences and compositional babelic alphabets; through our reviews that accompany each launch religiously; by the contact that directly establishes with its public through digital means; by the extensive collateral material available in Internet (located in his own websites - in Portuguese and English -) with interviews, notes, declarations and so on.

It may seem strange to talk about the <<artist's approach>> (theoretically a truism) but, in reality, we know that it does not always occur and when it occurs, it tends to be paternalistic or merely opportunistic. That's not the case here. For the audience (each

and in all its relevance to be considered and treated as Subject and not object or an additional number), having access and understanding and openness to dialogue and willingness to unravel hand in hand ... on the part of Otacílio Melgaço seems to me to appear in the rich context of this work as a clear symbol. <<

A work with jazzy accents & Swedish inflections, encircling force & transcendence; after, for some, a long 'journey of initiation', with its 'probatory obstacles' (a propos, less than in other breedings of Melgaço) and 'welcoming enjoyments' too; after, for others, the confirmation of constructive and high joint sonic actions: 'Stockholmssyndromet' arrives at

the apex of a more artistically
intimate relationship among all
involved.

[One note I must make regarding the
album cover. Through the
irreverence of the artist, amid a
affair so delicate and controversial,
a little humor seemed pretty
auspicious.]

Det gäller att smida medan järnet är
varmt." (Caio Campbell; Anglo-
Brazilian semiologist and musician)

"The Three Actions expose a strong
narrative tendency, pertinent to
motif and quite kinematic. A
trajectory filmic with, I suppose,
beginning/middle/end. A sonic
script. A sound calligraphy that
describes the provocative subject in
focus at the same time by means of
an undeniable imagetic potency and

the emblematic abstractionism that music invokes like no other art.

>> Some zeniths that should be mentioned:

1 - 'Stockholmssyndromet' has stylistic points in common with fragments of recent Melgacian 'Unvanity Case Singles Series' - almost as a kind of summary. It deserves our special interest because demonstrates an active ability to approach certain sonorous languages from various angles - and this is very revealing of the profile of an artist who excels at being versatile;

2 - The multiplicity of instrumental supports continues to be one of the valuable mechanisms typical of

Otacílio: electronic interventions,
voice, acoustic bass, drums, tenor
sax, cello, xylophone etc;

3 - Something that has already been
and will continue to be further
elaborated in my innumerable
considerations to the O.M. albums is
the Dismantling of the Melody. In
many manners. Or pulverized so that
it needs the attention of the listener
in order that the own one rebuild it;
or is suggested by harmony, however
subtly to the point of looking like a
puzzle; ..., or even reaching the
summit of nonexistence.

Usually it's the melody that
represents the 'fingerprint' of a
composition. In other words, it would
be the face of a person. The device
for instant identification. The

supposed physiognomy, the
semblance, the visage of a music.

Generally, when someone
remembers a song, it's the melody
that will be summoned to memory
and sung. Even when it's an
instrumental music, the 'role' of the
melody remains preponderant. Yet in
jazz in which there's openness to
ample improvisations, it frequently
begins and ends with a theme,
that's, a melodic structure. In
classical music, full of meanders,
when someone (who is not a
musician or not belongs to the
specific métier) is asked about his
favorite opuses, he'll still manifest
himself by (what we would call)
melody or, being more exact, a motif
that fulfills this 'function'.

And when this embossed element

ceases to serve as a
b-a-n-i-s-t-e-r for the audience? A
challenge that Otacílio Melgaço
oftentimes makes to us in his vast
discography, and, for the most
attentive, he, provided with
venturesome proposals like this,
catapults us to new levels of listening
music, to understand music, to intuit
and interrelate with the sonic
universe ascensionally.
‘Stockholmssyndromet’ belongs to
such a source. <<

An addendum:

Was recorded live however, although
a single Piece,
‘Stockholmssyndromet’ is divided
into three parts or, according to the
composer, Actions, as I began my
review. Mr. Melgaço used recordings

from performances that occurred on different dates. A detail that could not go unnoticed. Are three complexions, temperaments, textures, moods, colors and so on. The architecture of an original unit per fermented diverseness. Risks like these, Ladies and Gentlemen, differentiate an ordinary artistic conception from an extraordinary one." (Pablo S. Paz; Argentinean musicologist)

§

I - There are four key components that generally lead to the development of Stockholm syndrome: a hostage's development of positive feelings towards their captor, no previous hostage-captor relationship, a refusal by hostages to

cooperate with police forces and other government authorities, and a hostage's belief in the humanity of their captor, for the reason that when a victim holds the same values as the aggressor, they cease to be perceived as a threat;

II - Stockholm syndrome is considered a "contested illness," due to many law enforcement officers' doubt about the legitimacy of the condition;

III - The FBI's Hostage Barricade Database System shows that roughly eight percent of victims show evidence of Stockholm syndrome;

IV - From a psychoanalytic lens, it can be argued that Stockholm syndrome arises strictly as a result

of survival instincts. Strentz states, "the victim's need to survive is stronger than his impulse to hate the person who has created the dilemma." A positive emotional bond between captor and captive is a "defense mechanism of the ego under stress". These sentimental feelings are not strictly for show however. Since captors often fear that their affection will be perceived as fake, captives eventually begin to believe that their positive sentiments are genuine;

V - Stockholm syndrome is not merely a condition developed in victims of kidnappings or hostage instances. It can also be applied to a wider variety of situations, inflicting victims of domestic or child abuse, "human trafficking, and incest.

Prisoners of war, political terrorism, cult members, concentration camp prisoners, slaves, and prostitutes" can also be fall prey to Stockholm syndrome. It is believed that women are especially subject to develop the condition.

Never
Mind
The
Molochs

[duration 21:54] all rights reserved

"Although the title of the Melgacian album is a paronomasia if it's considered the 'classic' Sex Pistols studio record, 'Never Mind the Molochs', while plenty heavy, goes well beyond Punk Rock. A sui generis work that piously corroborates the words of Malcolm McLaren: 'There are two rules I've always tried to live by: turn left, if you're supposed to turn right; go through any door that you're not supposed to enter. It's the only way to fight your way through to any kind of authentic feeling in a world beset by fakery.' " (Pablo S. Paz; Argentinean musicologist)

"The history of this record is quite curious. Otacílio Melgaço was invited by a private educational institution of

his city to create a musical Piece that involved two references: Rock´n´Roll and Johann Sebastian Bach. Because the undergraduates are pupils in mid-teens and also initiated into classical ´dominion´.

An initiative that seeks to merge erudite perspectives with proposals that are, supposedly, even antagonistic sonically. Valid gumption to open up the horizons of the students. For this reason, Otacílio even stood out for adopting a didactic prism, presenting his ´pedagogy´ now in the structured form of an Opus. Even because it was so required.

Rock is not the backbone of Melgaço but strategically he has already seasonally used elements of such genre of popular music that

originated and evolved in the United States during the late 1940s and early 1950s, from African American musical styles such as Gospel, Jazz, Boogie Woogie, and Rhythm´n´Blues, with Country.

O.M. decided to follow very peculiar paths:

He preferred that the quotations to the German composer be mimetically subtle. Now and then (more explicitly in the first Part) the loudness (favoring mediums and lows for a full-bodied sound) of the distorted guitar, which plays the Bachian themes, is purposely invaginated into/by the rest of the clangorous instrumental mass that surrounds it. In this way, its musical notes, its scales, chords ... at determinate

moments, become an indiscernible
colossus, as if punctual states of
plenitude, supreme - in its etymology
- 'holism'. In passages such as
these, Otacílio declares that he would
like 'to generate an univocal sense
of pure-hearing instead of satisfying
the avid habitual cognition of an
explicitness of sonic signals
representing variations of the height
of the sounds: a perceptible
organization of musical language that
immediately unveils which elements
constitute it';

Wanted to insert some Oriental
interventions (in this case, Indian. As
soon generating a further point of
view that distances itself from the
Christian religiosity of Johann
Sebastian, orienting more to the
always arcane East);

Divided into three parts his creation suggesting a hybrid trilogy (each movement being purposefully recorded under different circumstances. An amplified and paradoxically amalgamated Trinity consisting of a section that could be called more 'conventional' - the first -, another approaching the 'traditional' - the third - and, complementing this logic, the 'experimental' - the second -). In the words of O.M., the third part is 'infant' (by ludicity, by the sense of fun that prevails, even the laughter of children are heard), the first is 'adolescent' (using certain rock/fusion clichés purposely) and the second: 'adult' (between the genre highlighted and the jazz - plus certain ethnic atmospheres -, anticipating no clearer borders);

One or other fragment of previous
proles could be introduced
(reinforcing the instigating
kaleidoscope).

It's not always that Mr. Melgaço
works with orders, but everything
that's unusual for him becomes
worthy of interest and for already
being a multifaceted breeder, yet if in
a non-ordinary trail: he'll go on.

'Never Mind the Molochs' inside.
A quibble rich in inventiveness and
taunt. There's a certain sarcasm
with '... the Bollocks' but,
specifically in the best punky spirit.
It's, at least conceptually, a homage
too, why not?

Thorny dragon, thorny devil,
mountain devil, thorny lizard: the
Australian Lizard. The Moloch

Horridus or purely Moloch. Why a lizard? Why this lizard? A Chameleon, basilisk, dragon? Nor is it necessary to remember that dragon is a legendary creature, typically scaled or fire-spewing and with serpentine, reptilian or avian traits, that features in the myths of many cultures around world. Otacílio sees providential metaphors in Molochian notable characteristics: since the exuberant change of colors, the camouflage, the fact of being covered with spines until his ´false head´ and the ´system´ of water collection. Undoubtedly, an exuberant and very peculiar animal. Inter alia, if we look for all the connotations of (pluralized by O.M., insofar as Rock has so many facets) the term 'Molochs': several possible interpretations we will find. All

endowed with a proper dose of satirical humor. Even dark. Nothing more 'rocker', do you agree?

'Never mind' means 'do not worry', 'it does not matter', 'forget it'. The question is, differently the X-rated context of the English band Sex Pistols, why, in addition to the clinch, 'Never Mind the M-o-l-o-c-h-s'? There are many hypotheses. I'll highlight two and, stressing a witty Melgaço, antagonistic. If he makes a parallel between the Lizard and the Rock (or the stereotype - grosso modo - of its adept), he does not fail to affirm that it's a genre that, not always but often, turns to adolescents. So it should not be taken so seriously (in the specific sense of a singularly

transitory and volatile phase of life).

Whilst it's not the case of 'winning or losing a kingdom'. The Brazilian composer and multi-instrumentalist takes Rock seriously - at least artists of this modality who deserve it and not a few - but in the exclusive context of the commission, it's a fine and provocative picardy. On the other hand, the statement can be a dissimulation. An explicit irony. As if we, in the topical juncture, were vis-a-vis with a monumental artistic expression, and because it's so overwhelming, we react through its opposite (in a voluntary or even involuntary act of denial) in order to try to re-establish ourselves (at least for a moment: our breath, our pulse, our consciousness) before the

inevitability of what's tremendous
and is about to engulf us. A
proportional parallel that I bring
from universal literature but, if you
permit me, (hypothetically) adapting
it to my argument: as if Captain Ahab,
ultimately before Moby Dick,
screamed - to a bunch of sailors
astonished and intimidated by such a
crushing Being - in a fit of
unexpected madness (unlike his
usual): 'Do not worry, She's not even
that big, never mind, just bring me
Her heart, that's all! And you,
seamen, will get all the gold in the
world!'. In effect we know that

She's Leviathan

herself, or even God. An oceanic
Everest! We're talking about whales,
or rather, Moby Dick, or rather, we

are talking about dragons, lizards, or
rather, Molochs.

‘Never Mind the Molochs’, at the
same time, praise and criticism;
tributes and iconoclasms coexist
side by side. I conjecture that, before
a dialect, Rock, for Melgaço, is
related to behaviorality. From this,
everything - or almost - is allowed.
Consequently, it does not surprise
me that he has resorted to Punk. I
repeat: conceptually and
semiotically.

[Punk Rock (or simply ‘Punk’) is a
Rock music genre that developed in
the early to mid-1970s in the United
States, United Kingdom, and
Australia. Rooted in 1960s garage
Rock and other forms of what is now
known as ‘Proto-Punk’ music, Punk

Rock bands rejected perceived excesses of mainstream 1970s Rock.

Punk bands typically use short or fast-paced songs, with hard-edged melodies and singing styles, stripped-down instrumentation, and often political, anti-establishment lyrics. Punk embraces a DIY ethic; many bands self-produce recordings and distribute them through informal channels.

The term ‘Punk’ was first used in relation to Rock music by some American critics in the early 1970s, to describe garage bands and their devotees. By late 1976, bands such as Television and the Ramones in New York City, and the Sex Pistols, the Clash, and the Damned in London were recognized as the vanguard of a new musical movement. The

following year saw Punk Rock spreading around the world, and it became a major cultural phenomenon in the United Kingdom. For the most part, Punk took root in local scenes that tended to reject association with the mainstream. An associated Punk subculture emerged, expressing youthful rebellion and characterized by distinctive styles of clothing and adornment (ranging from deliberately offensive T-shirts, leather jackets, spike bands and other studded or spiked jewelry to bondage and S&M clothes) and a variety of anti-authoritarian ideologies.]

Musically, keeping a verve boldly contemporary, 'Never Mind the Molochs' targets the golden age of the genre Rock throughout its

history: exploring segments of the 1960s and 1970s. I let each of you identify approximations with this or that vertebra. Sometimes, in particular passages, it also flirts with the Fusion of Jaco Pastorius, John McLaughlin and the 4th Dimension etc. In moments of thunderous catharsis, O.M. takes Rock to the extreme of the Free Jazz frontier. Anyway, we´re in front of an eloquent, forceful and eccentric petard. In other words: Here's Otacilio Melgaço." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - "Never Mind the Bollocks Here's the Sex Pistols" is the only studio album by English punk rock band the

Sex Pistols, released on 28 October 1977 by Virgin Records.

At the time of its release, the band was already extremely controversial, having sworn on live TV, been fired from two record labels and been banned from playing live in most parts of England. The album's title added to that controversy, with some people finding the word "bollocks" offensive. Many record stores refused to carry the album and some record charts refused to list the album, showing just a blank space instead;

II - *Moloch horridus* is the sole species of genus *Moloch*. The thorny dragon grows up to 20 cm (7.9 in) in length, and it can live for 15 to 20 years. Most of these lizards are

coloured in camouflaging shades of desert browns and tans. These colours change from pale colours during warm weather and to darker colours during cold weather. These animals are covered entirely with conical spines that are mostly uncalcified.

The thorny devil also features a spiny "false head" on the back of its neck, and the lizard presents this to potential predators by dipping its real head. The "false head" is made of soft tissue. The females are larger than the males. The thorny dragon's scales are ridged, enabling the animal to collect water from any part of its body. That water is then conveyed to its mouth. So when they need to drink water, they just touch water usually by their limbs, and on

the basis of the capillary principle
water is transmitted to the mouth
through their skin;

III - The names given to this lizard reflect its appearance: the two large horned scales on its head complete the illusion of a dragon. Although the name Moloch was formerly used for a deity of the ancient Near East, this name began to be used later in demonology to refer to the fallen angel and Prince of Hell. The thorny dragon also has other nicknames people have given it such as the "devil lizard", "thorny devil", "horned lizard", and the "thorny toad".

The thorny dragon was first described in writing by the biologist John Edward Gray in 1841. While it is the only one contained in the genus

Moloch, many taxonomists suspect another species might remain to be found in the wild. The thorny dragon is only distantly related to the similar (morphologically speaking) North American horned lizards of the genus *Phrynosoma*. This similarity is usually thought of as an example of convergent evolution.

De
Humani
Corporis
Fabrica

[duration 45:28] all rights reserved

+

"A renaissance anatomy.

Contemporaneously O.M. dismembers
in seven the audible corpse of the
Renaissance.

Seven intraopuses, seven
instruments, seven seals." (Pablo S.
Paz; Argentinean musicologist)

"De Humani Corporis Fabrica (Latin
for 'On The Fabric Of The Human
Body').

A set of 7 books on human anatomy
written by Andreas Vesalius (1514–
1564) and published in 1543. It
represented a major advance in the

history of anatomy.

The collection of books is based on his Paduan lectures, during which he deviated from common practice by dissecting a corpse to illustrate what he was discussing. Dissections had previously been performed by a barber surgeon under the direction of a doctor of medicine, who was not expected to perform manual labour. Vesalius's magnum opus presents a careful examination of the organs and the complete structure of the human body. This would not have been possible without the many advances that had been made during the Renaissance, including artistic developments in literal visual representation and the technical development of printing with refined woodcut engravings. Because of

these developments and his careful, immediate involvement, Vesalius was able to produce illustrations superior to any produced previously.

Fabric. Structuring of an organism. Structure, construction, composition, formation, organization ... These are the premises that Otacílio Melgaço establishes in his sonic transcreation. The difference is: he (through its imagination and ubiquity; its reborn dance of the seven veils) deals, such as an eccentric and choreographed dissector, with the sound corporeality. And beyond. The American modern dancer and choreographer Martha Graham once said: 'I did not want to be a tree, a flower or a wave. In a dancer's body, we as audience must see ourselves, not the imitated behavior of everyday

actions, not the phenomenon of nature, not exotic creatures from another planet, but something of the miracle that is a human being.' This is what Melgaço is talking (composing, playing) about: ... about miracles." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - The success of *De Humani Corporis Fabrica Libri Septem* recouped the work's considerable expense, and brought Vesalius European fame, partly through cheap unauthorized copies. He was appointed physician to the Holy Roman Emperor Charles V; Vesalius presented him with the first published copy (bound in silk of

imperial purple, with specially hand-painted illustrations not found in any other copy). To accompany the *Fabrica*, Vesalius published a condensed and less expensive *Epitome*: at the time of publication in 1543, it cost 10 batzen. As a result, the *Epitome* became more widely seen than the *Fabrica*; it contained eight anatomical engravings that condensed visual material from the *Fabrica*, one illustration of the human skeleton taken directly from the *Fabrica*, and two new woodcut plates;

II - A copy of the book bound in tanned human skin was donated to Brown University's John Hay Library by an alumnus. Its cover is "polished to a smooth golden brown" and, according to those who have seen

the book, it looks like fine leather.
Covering medical books in human
skin was not an uncommon practice
until the 18th century, utilizing the
skin of executed convicts and poor
people who died with no one
to claim the body;

III -
www.vesaliusfabrica.com/en/original-fabrica/the-art-of-the-fabrica/newly-digitized-1543-edition.html

Sonata
"Selenita"

[duration 03:07:15] all rights
reserved

+

"From the Greek 'Selēnē' (Moon),
'Selenita' (in Portuguese). In
English, 'Selenite', or the most
common term, 'Lunarian'. In
science fiction, an imagined
inhabitant of the moon. Also 'moony,
dreamy, dreamlike, abstracted'.

'Music makes me forget my real
situation. It transports me into a
state which is not my own. Under the
influence of music I really seem to
feel what I do not feel, to understand
what I do not understand, to have
powers which I cannot have. And
music transports me immediately
into the condition of soul in which he

who wrote the music found himself at that time. My soul merges with his and together with him I pass from one condition into another, but why this happens I don't know.' (Leo Tolstoy, *The Kreutzer Sonata*)

Yes, Count Lev Nikolayevich Tolstoy: 'Selenita' graced us with the privilege of knowing a little more."
(Caio Campbell; Anglo-Brazilian semiologist and musician)

"What interests here for Otacílio Melgaço: a still not very defined perspective of what a sonata is. Its primordia. When it was a vague concept. It's through this indeterminism that he penetrates. If we think of the Baroque period, deserve to be mentioned: such freer form (or, historically, the fact that it

isn't yet being subjugated to a tacit mold).

[Non-form is particularly a motif of constant attention and unveiling of Brazilian composer and multi-instrumentalist. Are probably intuitions and artistic explorations of Eastern philosophy by Melgaço, I believe. What's worth to Emptiness; to Action through Inaction; to the notion of 'which form has ... what has no form.']

Observing the Baroque time, the term sonata is also applied to the series of over five hundred works for harpsichord solo, or sometimes for other keyboard instruments, by Domenico Scarlatti, originally published under the name *Essercizi per il gravicembalo* (Exercises for

the Harpsichord). Most of these pieces are in one binary-form movement only, with two parts that are in the same tempo and use the same thematic material, though occasionally there will be changes in tempo within the sections. Both the solo and trio sonatas of Vivaldi show parallels with the concerti he was writing at the same time. He composed over seventy sonatas, the great majority of which are of the solo type. The sonatas of Domenico Paradies are mild and elongated works. Et cætera.

In this way, we see that it isn't so strange to notice two (ultra-elongated) movements created by Melgaço, not, as it later became conventional, three or four. The both sides of the moon? Other

two characteristics of the hypnotic present work that have important situability are 1- A certain sense of 'continuo' (if we understand, in this case, as a permanent line of the sound Corpus as to - invoking a known formula but now lato sensu - 'exposition, development, and recapitulation'; Ariadne's thread that determines precisely a structure in progressive convolution (even approaching, if I think of compositional syntax, the said post-structuralism). I would say, a continuity, perpetuality above 'normative' perceptions of time 'n' space) and 2- How one turns to a solo instrument (recorded and overdubbed with and without effects. A very intriguing Melgacian prism: a single instrument, however multiplied, metamorphosed and

intercommunicating; one and several
at the same time).

Developing slightly more something I
just mentioned. Post-structuralism is
defined by its relationship to its
predecessor, structuralism, an
intellectual movement developed in
Europe from the early to mid-20th
century which argued that human
culture may be understood by means
of a structure—modeled on language
(i.e., structural linguistics)—that
differs from concrete reality and
from abstract ideas—a ‘third order’
that mediates between the two. Post-
structuralist authors all present
different critiques of structuralism,
but common themes include the
rejection of the self-sufficiency of
the structures that structuralism
posits and an interrogation of the

binary oppositions that constitute those structures. A post-structuralist approach argues that to understand an object (e.g., a text - and I adding now, a sonic textuality -), it's necessary to study both the object itself and the systems of knowledge that produced the object. Seems to me a valid starting point for those who, parallel to hearing, want to delve deeper into the 'Selenita'.

'Selenita' could be denominated as 'Sonata for mirrored Strings & acupuncturist Percussion'. Timpano + Gong are used as a watershed, an intervention emblematic and, therefore, sporadic. Of striking precision and strategy. Aside from this, regarding the Daedalian content of more than three hours in duration;

although it seems to me
timbristically close to sonorous
vehicles that have the (alluded)
strings pinched (something
diachronically well representative in
term of sonatas): to demonstrate the
breadth of the possibilities pointed
out by O.M., I have the impression
that it flirts with
ambiances/atmospheres very well
prospected by a dream pop (by that
word - 'dream' - we'll reverberate
'selenite') / ethereal wave / post-
punk / gothic rock / dark wave /
alternative group that Otacílio
especially esteems: the (Scots of)
Cocteau Twins.

A d d e n d u m

i - 'By reflecting a little on this
subject I am almost convinced that

those numberless small Circuses we
see on the moon are the works of the
Lunarians and may be called their
Towns.' (William Herschel)

If the subject is the focused here, I'll
agree with the famous astronomer;

ii - 'Coelorum perrupit claustra.

He broke through the barriers of the
skies.' [Herschel's epitaph]

I constellate all the convictions that
such 'He', post-The Selenita Sonata,
might also be referring, Ladies and
Gentlemen, to Mr. Melgaço." (Pablo S.
Paz; Argentinean musicologist)

&

I - Sonata (from Latin and Italian:

sonare, "to sound"), in music, literally means a piece played as opposed to a cantata (Latin and Italian cantare, "to sing"), a piece sung. The term evolved through the history of music, designating a variety of forms until the Classical era, when it took on increasing importance, and is vague. By the early 19th century, it came to represent a principle of composing large-scale works. Though the musical style of sonatas has changed since the Classical era, most 20th- and 21st-century sonatas still maintain the same structure;

II - Heinrich Schenker argued that there was an *Urlinie* or basic tonal melody, and a basic bass figuration. He held that when these two were present, there was basic structure,

and that the sonata represented this basic structure in a whole work with a process known as interruption (Schenker 1979, 1:134).

As a practical matter, Schenker applied his ideas to the editing of the piano sonatas of Beethoven, using original manuscripts and his own theories to "correct" the available sources. The basic procedure was the use of tonal theory to infer meaning from available sources as part of the critical process, even to the extent of completing works left unfinished by their composers. While many of these changes were and are controversial, that procedure has a central role today in music theory, and is an essential part of the theory of sonata structure as taught in most music schools;

III - The etymology of selenite is through Middle English selinete, from Latin selenites, from Greek selēnitēs (lithos), literally, moonstone or stone of the moon, from selēnē (Moon). The ancients had a belief that certain transparent crystals waxed and waned with the moon. From the 15th century, "selenite" has referred specifically to the variety of gypsum that occurs in transparent crystals or crystalline masses.

[>> "We add the direct relationship between 'Selenita' (in Portuguese) and 'Selenite' (as Lunarian) since 'Selēnē' reports to the Moon (as we already know) and 'i t e', in English, refers, among other cases, to a suffix of nouns denoting especially persons associated with a

place, tribe. Example: a native or citizen of Moscow: Muscovite." << O.M.Team];

IV - Frederick William Herschel (1738 – 1822) was a British astronomer and composer of German origin, and brother of fellow astronomer Caroline Herschel, with whom he worked. Born in the Electorate of Hanover, Herschel followed his father into the Military Band of Hanover, before migrating to Great Britain in 1757 at the age of nineteen.

Herschel constructed his first large telescope in 1774, after which he spent nine years carrying out sky surveys to investigate double stars. The resolving power of the Herschel telescopes revealed that the nebulae in the Messier catalogue were

clusters of stars. Herschel published catalogues of nebulae in 1802 (2,500 objects) and in 1820 (5,000 objects). In the course of an observation on 13

March 1781, he realized that one celestial body he had observed was not a star, but a planet, Uranus. This was the first planet to be discovered since antiquity and Herschel became famous overnight. As a result of this discovery, George III appointed him Court Astronomer. He was elected as a Fellow of the Royal Society and grants were provided for the construction of new telescopes.

Herschel pioneered the use of astronomical spectrophotometry as a diagnostic tool, using prisms and temperature measuring equipment to measure the wavelength distribution of stellar spectra. Other

work included an improved determination of the rotation period of Mars, the discovery that the Martian polar caps vary seasonally, the discovery of Titania and Oberon (moons of Uranus) and Enceladus and Mimas (moons of Saturn). In addition, Herschel discovered infrared radiation. Herschel was made a Knight of the Royal Guelphic Order in 1816. He was the first President of the Royal Astronomical Society when it was founded in 1820. He died in August 1822, and his work was continued by his only son, John Herschel.

Агитпроп Sinfonietta

[duration 15:15] all rights reserved

+

"I shake the world with the might of
my voice,
and walk – handsome.

If you wish,
Not a man, but a cloud in trousers!

Hey, you!
Heaven!

I am
coming!

Not a sound.

The universe sleeps,

its huge paw curled
upon a star-
infested
ear.'

(Vladimir Mayakovsky)

Agitprop (from Russian: агитпроп, portmanteau of 'agitation' and 'propaganda') is political propaganda, especially the communist one used in Soviet Russia, that's spread to the general public through popular media such as literature, plays, pamphlets, films, and other art forms with an explicitly political message. In the Western world, agitprop often has

a negative connotation.

I glimpse, more immediately, two
approaches that Otacílio Melgaço
accomplishes through
this Sinfonietta:

Thinking about contemporaneity, it
alludes to the role that Russia today
represents for the planet. Since the
likely influence in the recent
presidential elections in the USA and
lately in the campaign for the chair
but in France until what's the
‘model of nation’ that such country
(politically, diplomatically ...)
propagates for the world. Such a
critical judgment is open to all of you
who will hear the sound Piece and
who are or intend to be conscious
planetary citizens, averse to
alienation and with independent

thoughts, free spirits. Apropos, more and more this concept, agitprop, goes beyond its 'red' historicity nowadays and is present in the daily life of several states (Eastern and Western) through heterodox forms. Just see how Donald J. Trump uses the Twitter, for example.

Another perspective is exclusively artistic. Although there's a clear clue that puts into view the issue of the politicization of artists. It would be something indispensable or not, what kind of posture are we talking about and so on. If a 'pamphlet art' tends to be ridiculous because precisely tendentious and even blind spot (thus ideologies trivialize, imbecilize and impoverish the cultural genesis), can independent-minded acting be an element of breeding in an interesting way? I

believe that yes, as an object of reflections, awarenesses; signs against lethargy or subservience. I, especially in the cultural case, believe that yes ... if art occupies the forefront and isn't shaped by unilateralist (forced) political positions (or of lobotomized engagement). On the contrary, I mean the Artist (with a capital 'A') assuming part of his responsibility (the word 'responsibility' might seem a bit austere, I would suggest 'citizenship' or 'humanism') to mankind as a person who treasures ethical principles that must be dialogued, debated; never muted or muzzled. Ideal cradle for dignified, liberating, ascensional attitudes, do you agree?

Resuming the thread of the skein, ...

exclusively artistic ... if we remember
the legacy left by wonderful
musicians, poets, novelists, painters,
graphic designers, playwrights,
actors, choreographers, dancers,
filmmakers ... that the former Soviet
Russia bequeathed us.

I'm sure that O.M., always
provocatively paradoxical, also strips
the art of a political (in the sense of
‘doctrinal’) shroud. In this manner,
agitprop comes to be melgacianly
decoded as the creative and
constructive means that artists
themselves possess to establish
bridges between offspring and the
audience. And how Agit(ation) and
Prop(aganda) - here without the
persuasive pejorativeness - can -
materially or in act - be works of Art.
Or should. As ‘Агитпроп
Sinfonietta’ does not cease to be,

inter alia." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"A sinfonietta is a symphony that is smaller in scale or lighter in approach than a standard symphony. Although of Italian form, the word is not genuine in that language and has seldom been used by Italian composers. It appears to have been coined in 1874 by Joachim Raff for his Op. 188, but became common usage only in the early 20th century.

Smaller but not lighter, rather heavy is the focused composition. With extraordinary condensation power, Mr. Melgaço elevates to the pinnacles the expressive and expressionist capacity of an orchestral corporeity as a sonic mass, a wall of sound. Added to that, electronic elements

and exciting effects. I have the impression that the Brazilian composer and multi-instrumentalist manipulates, handles music like a sculptor in front of clay and marble at the same time. Auguste Rodin once said 'The artist must create a spark before he can make a fire and before art is born, the artist must be ready to be consumed by the fire of his own creation'. For him - Otacílio - and (there isn't the slightest doubt) for us, 'Агитпроп (Agitprop) Sinfonietta', Ladies and Gentlemen, is absolutely incendiary." (Pablo S. Paz; Argentinean musicologist)

&

I - The term Agitprop originated in Soviet Russia as a shortened name for the Department for Agitation and

Propaganda (отдел агитации и пропаганды, *otdel agitatsii i propagandy*), which was part of the central and regional committees of the Communist Party of the Soviet Union. The department was later renamed Ideological Department. Typically Russian agitprop explained of the policies of the Communist Party and persuaded the general public to share its values and goals. In other contexts, propaganda could mean dissemination of any kind of beneficial knowledge, e.g., of new methods in agriculture. After the October Revolution of 1917, an agitprop train toured the country, with artists and actors performing simple plays and broadcasting propaganda. It had a printing press on board the train to allow posters to be reproduced and thrown out of the

windows if it passed through
villages.

It gave rise to agitprop theatre, a highly politicized left-wing theatre that originated in 1920s Europe and spread to the United States; the plays of Bertolt Brecht are a notable example. Russian agitprop theater was noted for its cardboard characters of perfect virtue and complete evil, and its coarse ridicule. Gradually the term agitprop came to describe any kind of

highly
politicized
art;

II - Two suggested Sinfoniette:

Heitor Villa-Lobos's Sinfonietta No. 1
(1916) and Sinfonietta No. 2 (1947)

Astor Piazzolla's Sinfonietta for
chamber orchestra, Op. 19

A
Török

- Concertino
For
Toy
Piano -

[duration 10:32] all rights reserved

+

"The toy piano, also known as the kinderklavier (child's keyboard), is a small piano-like musical instrument.

Most modern toy pianos use round metal rods, as opposed to strings in a regular piano, to produce sound.

The US Library of Congress recognizes the toy piano as a unique instrument with the subject designation, Toy Piano Scores: M175 T69. The most famous example is the 'Suite for Toy Piano' (1948) by John Cage.

George Crumb, Mauricio Kagel, Steve Beresford, Bernd Wiesemann, Promenade Theatre Orchestra, John Medeski, Larry Goldings, Tom Waits, Radiohead, Sigur Rós, The Dresden

Dolls have already used the toy piano, among others.

Otacílio Melgaço reinforces his experimental horizon, altering textures and colors. Tempi and acoustic ambiances. Thus, he merges etherity and randomness. Eccentric dynamics and atonalism. Improvisation (sometimes makes me wonder: it's like a Cecil Taylor hammering a child's keyboard) and a fascinating theme that gives it the title. 'A Török - Concertino for Toy Piano -' becomes a relevant Piece of the universal repertoire dedicated to the kinderklavier. In my view, it brings together three fundamental characteristics that justify my statement: it's extremely idiosyncratic; has sound effects that reopen the

perspective of the use of this instrument widening its possibilities; reproducing it is a challenge of inventiveness and technique.

A special aspect that's worth being mentioned. Because it's a sonic vehicle originally connected to our 'infantile imaginary', the chance that it sounds childish is considerable. Even if the opus in which it appears does not have that purpose. Such distinct timbre is already 'in charge of making' this link, yet contradicting the composer's own original guidelines. Definitely not what happens to the prole of Otacílio.

We can reflect on the connotations of the term toy. Toy as a plaything, bauble (this holds true for what I

have just argued above) or toy - the
verb - as game, gamble, throw,
wager. There's another one that
makes the choices of Melgaço even
more admirable (when we remember
'The Turk'): toy as puppet, dummy,
manikin. Which will lead us to ...
automaton!

Therefore, O.M. opens paths for the
instrumentalist as a player such as a
gamester, kicker, dealer; performer,
mummer, impersonator;
(quintessentially) artiste, craftsman;
ringer ... totally sympathetic to
chance, haphazard, hazard. And he
creates too the perfect analogy
betwixt both machines, sound and
chess. It's impressive!

In short, the connotation usually
obtained from toy piano is disfigured,

alchemized to the point that rarely
someone who has proposed to
compose for child's keyboard has
reached peaks so original and
surprising. Come, Ladies and
Gentlemen, press key to
... play and play ...
the game." (Pablo S. Paz; Argentinean
musicologist)

"‘You Americans are a very singular
people,’ he later recalled to one of
his friends. ‘I went with my
automaton all over my own country—
the Germans wondered and said
nothing. In France they exclaimed,
Magnifique! Merveilleux! Superbe! The
English set themselves to prove—one
that it could be, and another that it
could not be, a mere mechanism
acting without a man inside. But I had
not been long in your country, before

a Yankee came to see me and said, 'Mr Maelzel, would you like another thing like that? I can make you one for five hundred dollars.' I laughed at his proposition. A few months afterwards, the same Yankee came to see me again, and this time he said, 'Mr Maelzel, would you like to buy another thing like that? I have one already made for you.' (Tom Standage, *The Turk: The Life and Times of the Famous Eighteenth-Century Chess-Playing Machine*)

Yes, Mr. Melgaço has one already made for us.

The Turk, also known as the Mechanical Turk or Automaton Chess Player (German: Schachtürke, 'chess Turk'), was a fake chess-playing machine constructed in the

late 18th century. From 1770 until its destruction by fire in 1854 it was exhibited by various owners as an automaton, though it was eventually revealed to be an elaborate hoax. Constructed and unveiled in 1770 by Wolfgang von Kempelen (Hungarian: Kempelen Farkas; 1734–1804) to impress the Empress Maria Theresa of Austria, the mechanism appeared to be able to play a strong game of chess against a human opponent, as well as perform the knight's tour, a puzzle that requires the player to move a knight to occupy every square of a chessboard exactly once.

The Turk was in fact a mechanical illusion that allowed a human chess master hiding inside to operate the machine. With a skilled operator, the

Turk won most of the games played during its demonstrations around Europe and the Americas for nearly 84 years, playing and defeating many challengers including statesmen such as Napoleon Bonaparte and Benjamin Franklin. The device was later purchased in 1804 and exhibited by Johann Nepomuk Mälzel. The chess masters who secretly operated it included Johann Allgaier, Boncourt, Aaron Alexandre, William Lewis, Jacques Mouret, and William Schlumberger, but the operators within the mechanism during Kempelen's original tour remain a mystery.

Speaking of mysteries, as introduction, I'll throw a spotlight on two details that should not go unnoticed. Thus we can observe the

high degree of detail on the part of
Melgaço:

1 - Turquoise is the name of a greenish-blue color, based on the gem of the same name. The word turquoise comes from the French for Turkish, as the gem was originally imported from there. Ergo, turquoise means literally 'from Turkey'. The first recorded use as a color name in English was in 1573. It's, generally thought to consist of 70% blue and 30% green. Check again the album cover. It's no coincidence that this color inhabits all the letters 'O' (O.M. opted for some gradation around the Celeste, Light, Blue, Medium, Dark and Pearl Mystic turquoise).

There seems to be an additional

symbology in the choice of the letter
and in the protuberant
arrangement/disposal of its
repetitions. As if we were dealing
with some kind of 'code'. I will not
venture for this since would make my
comments a endless exegesis but I
must confide that the whole creation
hovers over the enchantment that
the motif suggests.

A curiosity: if you look at the cover
art from a nethermost angle, that is,
if you keep it at the top of your
screen and lower your head, viewing
at it from the bottom up, will witness
that the davit icon and the
typography become quite discreet (in
bas-relief) but, by way of exception,
the letters 'O' remain highlighted.
Like mystified shining eyes in the
darkness of some Ottoman night;

2 - Why was the word that gave the name of the sound Piece not adopted in the Turkish language (‘Türk’)? Because, as the composer himself confirmed to me, Wolfgang von Kempelen (1734 – 1804), author and inventor (known for his chess-playing ‘automaton’ hoax and for his speaking machine), was a Hungarian. And then, in Hungarian, ‘A Török’ (The Turk). A question of criterion that privileged the genesis of the contraption.

Cited both notes (would be innumerable if I set out to make such a captivating sweep/scrutiny but this I leave to each of you, if you so desire inasmuch as), I must proceed.

Let us try to imagine the

transposition of a work of human wit,
insight, acumen ... like *The Turk* into
the musical universe. Let us try to
suppose how this prodigious
machinery would be transferred to
the keys of a toy piano! Everything is
‘playful’, don't you think?
[Concertino is the diminutive of
concerto, thus literally a short
concerto. Toy piano (a small
instrument), ludicity ... under the
structure of a concertino: another
minutia of Otacílio, setting the same
diapason from concept to execution
and completion. Always attentive to
the *Gesamtkunstwerk*.] Everything is
..., in other words, ludic. In this
perception, ‘genius’ and
‘childhood’ (don't confuse,
obviously, with mere puerility or
infantilism) may be, in principle,
nearly Siamese. In principle. I'm

referring to intuition, an almost uncontrollable sense of freedom (of expression, of engendering, of experimentation), chiefly ingenuity ... at top levels. Undoubtedly it's not the rationalistic meanders of chess play that were pointed out by Mr. Melgaço, that's not what is at stake. It's man's ability to contrive an apparatus as such, that's the dazzle.

I conclude: the three movements of the concertino are a reflection of the complexity that permeates the mind of one who invents and realizes the Schachtürke. It's not the Cartesian nature of the rules of the grating that gains prominence but the enigmatic/illusionistic/bewitching and, at first glance and in our speculations, complicated/intricate/daedal/many

-sided internal orchestration of a
gear that's proof of human
endowment. [Here's another
beautiful key that deciphers, at least
as a tenet, the Melgacian
interweaving between the
Kinderklavier and the Mechanical
Turk.]

'Chess can be described as the
movement of pieces eating one
another', said Marcel Duchamp. O.M.,
through his turquoise small
concerto, metamorphoses us,
listeners, into devourers and
devoured simultaneously. Şah Mat!"
(Caio Campbell; Anglo-Brazilian
semiologist and musician)

Post Scriptum

If you don't know what 'Şah Mat'

means, it's 'checkmate' in Turkish.



I - The Turk has also inspired works of literary fiction. In 1849, just a few years before the Turk was destroyed, Edgar Allan Poe published a tale "Von Kempelen and His Discovery". Ambrose Bierce's short story "Moxon's Master", published in 1909, is a morbid tale about a chess-playing automaton that resembles the Turk. In 1938, John Dickson Carr published *The Crooked Hinge*, a locked room mystery in his line of Dr. Gideon Fell detective novels. Among the puzzles presented included an automaton that operates in a way that is unexplainable to the characters. Gene Wolfe's 1977 science fiction short story "The

Marvellous Brass Chessplaying Automaton" also features a device very similar to the Turk. Robert Loehr's 2007 novel "The Chess Machine" (published in the UK as "The Secrets of the Chess Machine") focusses on the man inside the machine. F. Gwynplaine MacIntyre's 2007 story "The Clockwork Horror" reconstructs Edgar Allan Poe's original encounter with Mälzel's chess-player, and also establishes (from contemporary advertisements in a Richmond newspaper) precisely when and where this encounter took place;

II - Walter Benjamin alludes to the Mechanical Turk in the first thesis of his Theses on the Philosophy of History (Über den Begriff der Geschichte), written in 1940;

III - Toy pianos come in many shapes, from scale models of upright or grand pianos to toys which only resemble pianos in that they possess keys. Toy pianos are usually no more than 50 cm in width, and made out of wood or plastic. The first toy pianos were made in the mid-19th century and were typically uprights, although many toy pianos made today are models of grands. Rather than hammers hitting strings as on a standard piano, the toy piano sounds by way of hammers hitting metal bars or rods which are fixed at one end. The hammers are connected to the keys by a mechanism similar to that which drives keyboard glockenspiels.

Toy pianos ostensibly use the same musical scale as full size pianos,

although their tuning in all but the most expensive models is usually very approximate. Similarly, the pitch to which they are tuned is rarely close to the standard of 440 Hz for the A above middle C. A typical toy piano will have a range of one to three octaves. The cheapest models may not have black keys, or the black keys may be painted on. This means they can play the diatonic scale (or an approximately tuned version of it), but not the chromatic scale. Typically, diatonic toy pianos have only eight keys and can play one octave. Other variants may have non-functioning black keys between every key (which would make it appear to play the quarter tones between E/F and B/C), but they either do not play, play the same

notes as an adjacent white key, or
play a special sound effect.

Ajiuo

[duration 31:58] all rights reserved

+

"Words that seem part
of some spell:

A j i u o | o u i j A

Sonorously, phonetically ... they
would refer, perhaps, to African
roots. At least in the imaginary of
those who hear and read them.

Roots that have direct reach with
Haiti.

[Let's bring out a more
anthropological and mythological
view so that I can try to reference
the new Melgacian sound Piece.]

Voodoo is an important religion in Haiti. When Haiti beat the French in a war and became its own country, the people of Haiti believed that voodoo had helped them win. Also, in Haiti there are both good priests and ‘dark’ sorcerers (called bokor). The bokor acts like a kind of religious policeman, and may curse bad people. It is the bokor who are said to make zombies; becoming a zombie is the worst curse because it means a person loses their soul.

The word voodoo, which has many different names and spellings (like vodun, vodou, voodoo, vudu, vodoun) is the name of a West African religion. Voodoo is animist and spiritist, and a lot of voodoo beliefs have to do with ancestor spirits. Some of it is based on Catholic

beliefs, but most of voodoo is from the Fon, Ewe, and Yoruba peoples. The word vodún is the Fon-Ewe word for spirit.

In voodoo many gods and spirits are prayed to or called on. Both spirits of nature and of dead people are important. The spirits of family member who have died are especially important. Voodoo often has rituals with music and dancing. Drums are used to make most of this music. In voodoo people often believe that a spirit is in their body and controlling the body. Having a spirit come into is wanted, and important. This spirit can speak for the gods or dead people you love, and can also help to heal or do magic.

Notice the magnificent bond that

Otacílio proposes betwixt Ouija (all its prospect) and (represented by percussion) traces/ballasts of 'voodoo music'. Again Melgaço demonstrates his raised ability, like the most fertile surrealists, to make surprising and fascinating joints. Around this core, peculiar inventiveness:

A voice pronouncing the letters of the alphabet in Portuguese (making mention of the board). The only non-pronounced letters are those that make up the word O U I J A - which will be heard later in the sequence;

(Still on the board) the noise of a glass breaking at the end (sorry if it's a spoiler);

Citation, in the first bars, to a typical

Brazilian instrument, the berimbau (recalling that Brazil is a country of Indigenous, European and African matrices with, in this case, a significant legacy of the Fon, Ewe, and Yoruba cultures);

The strategic use of tenor saxophone probably creating a point link with jazz (just as there's Christian music, there was music that came from voodoo rituals, which influenced jazz, and many of the original jazz players are rumored to have had a connection to voodoo in some way, including Jelly Roll Morton and Louis Armstrong. Storyville, a district in New Orleans, was a place where, at night, Jazz was played and hoodoo was sold. There, jazz thrived and pulsed with the voices and instruments of Jelly Roll, Sweet

Emma Barrett, and many others);

The insertion of electronic interventions would be paradoxical in terms of the teluricity of the original theme however this is precisely what the Brazilian composer and multi-instrumentalist purposely does. He moves toward the epicenter of paradoxes without any pudency because he knows that one can only reach top levels in his craft: breaking paradigms and not mummifying himself in the comfortable zone of styles, tendencies or doctrines. 'Tradition is not the worship of ashes, but the preservation of fire', wisely uttered Gustav Mahler;

The presence of a spine made of (contemporary) Strings, as an element that (another pertinent

Melgacian metaphor) snakes through
all the polyrhythmical ´rite´ that
takes place, from head to tail/coda;

Et cetera.

We are faced with an intriguing
composition, one that allows itself to
be rooted in Africanity and
Brazilianness (between them), but
not without, before, a captivating
rereading of certain (very tactile)
Haitian ´mysteries´. In addition to its
radixes, the cosmopolitanism of D.M.
opens the way to such prisms. So
I´m also called to name Greece.
Pythia was the priestess presiding
over the Oracle of Apollo at Delphi.
Circa 440 BC the Oracle is also said
to have said that there was no one
wiser than Socrates, to which
Socrates said that either all were

equally ignorant, or that he was wiser in that he alone was aware of his own ignorance (‘what I do not know I do not think I know’). This claim is related to one of the most famous mottos of Delphi, which Socrates said he learned there, Gnothi Seauton (γνῶθι σεαυτόν): ‘Know Thyself!’

In the end, this is what Melgazo (by means of his stunning creations) and I (through my present interpretations) are messaging about. Getting to know ourselves is a manner of oracularizing us, who knows?" (Pablo S. Paz; Argentinean musicologist)

"As Mr. Paz so well exposes above,

‘A j i u o’ is the mirror image of

‘Ouija’.

But it’s not a spiritualistic focus that Otacílio Melgaço here establishes. Not from direct decoding. Before our deepening, a retrospect:

One of the first mentions of the automatic writing method used in the Ouija board is found in China around 1100 AD, in historical documents of the Song Dynasty. The method was known as fuji (扶乩), ‘planchette writing’. The use of planchette writing as an ostensible means of necromancy and communion with the spirit-world continued, and, albeit under special rituals and supervisions, was a central practice of the Quanzhen School, until it was forbidden by the Qing Dynasty. Several entire scriptures of the

Daozang are supposedly works of automatic planchette writing.

According to one author, similar methods of mediumistic spirit writing have been practiced in ancient India, Greece, Rome, and medieval Europe.

G. K. Chesterton used a Ouija board in his teenage years. Around 1893 he had gone through a crisis of scepticism and depression, and during this period Chesterton experimented with the Ouija board and grew fascinated with the occult. Much of William Butler Yeats's later poetry was inspired, among other facets of occultism, by the Ouija board. Yeats himself did not use it, but his wife did.

Mr. Melgaço is more interested in the mechanism that makes possible a

supposedly 'transcommunicational'
approach. Not so much caring for the
(esoteric) origin of the movement
that leads to the formation of words
(or dates or ...) but for the-
movement-itself. The ideomotor
effect!

Another (artistical) interest, of
course, is the role of the
Unconscious in this process.

Thus, Otacílio idealizes a composition
(the structure he designed), as well
as visceral performances ... involved
in the following context: from such
signs and symbols (letters, numbers
&) to rhythms, musical notes and
noises. Transposing to the sonic
universe, from his outlook and
proposition, the oracularity (in the
first instance: in its human

dimension) that, through 'Ajiuo',
would be manifested in the all-
embracing relationship between
musician and instrument.

Why then the name reversed? Exactly
for that reason. Being an indicator of
this sense of 'transubstantiation'.
For those who believe and for us who
observe the phenomenological
symbolism under our glasses, what it
was - in principle - etheric and that
materializes in palpable messages,
now has as starting point the artist
that emanates intangible sounds.
Thom Yorke, English musician best
known as the singer and principal
songwriter of the alternative rock
band Radiohead, once declared:
'What happens a lot with songwriting
is that a melody or rhythm or
something 'stays' with you. (...) It's

like you're getting beamed it, like
with a ouija board and something's
pushing your hand.' O.M. is in this
situation as much as Thom but goes
beyond: he - as well - releases his /
our hands. So that they perchance
can write & play / grope & touch a
more Orphic work. In fact, 'Ajiuo'
doesn't let me have any doubts about
that." (Caio Campbell; Anglo-Brazilian
semiologist and musician)

&

I - The ouija (wee-jah, or wee-jee),
also known as a spirit board or
talking board, is a flat board marked
with the letters of the alphabet, the
numbers 0-9, the words "yes", "no",
"hello" (occasionally), and "goodbye",
along with various symbols and
graphics. It uses a small heart-

shaped piece of wood or plastic called a planchette. Participants place their fingers on the planchette, and it is moved about the board to spell out words. "Ouija" is a trademark of Hasbro, Inc., but is often used generically to refer to any talking board. Spiritualists believed that the dead were able to contact the living and reportedly used a talking board very similar to a modern Ouija board at their camps in Ohio in 1886 to ostensibly enable faster communication with spirits;

II - The Ouija phenomenon

is considered by the scientific community to be the result of the ideomotor response. Michael Faraday first described this effect in 1853, while investigating table-turning.

Various studies have been produced, recreating the effects of the Ouija board in the lab and showing that, under laboratory conditions, the subjects were moving the planchette involuntarily. A 2012 study found that when answering yes or no questions, ouija use was significantly more accurate than guesswork, suggesting that it might draw on the unconscious mind. Skeptics have described Ouija board users as 'operators'. Some critics noted that the messages ostensibly spelled out by spirits were similar to whatever was going through the minds of the subjects. According to Professor of neurology Terence Hines in his book *Pseudoscience and the Paranormal* (2003):

The planchette is guided by

unconscious muscular exertions like those responsible for table movement. Nonetheless, in both cases, the illusion that the object (table or planchette) is moving under its own control is often extremely powerful and sufficient to convince many people that spirits are truly at work... The unconscious muscle movements responsible for the moving tables and Ouija board phenomena seen at seances are examples of a class of phenomena due to what psychologists call a dissociative state. A dissociative state is one in which consciousness is somehow divided or cut off from some aspects of the individual's normal cognitive, motor, or sensory functions.

In the 1970s Ouija board users were

also described as "cult members" by sociologists, though this was severely scrutinised in the field.

Ouija boards have been criticized in the press since their inception, having been variously described as "'vestigial remains' of primitive belief-systems" and a con to part fools from their money. Some journalists have described reports of Ouija board findings as 'half truths' and have suggested that their inclusion in national newspapers lowers the national discourse overall;

III - Louisiana Voodoo, also known as New Orleans Voodoo, describes a set of spiritual folkways developed from the traditions of the African diaspora. It is a cultural form of the

Afro-American religions developed by enslaved West and Central Africans populations of the U.S. state of Louisiana. Voodoo is one of many incarnations of African-based spiritual folkways rooted in West African Dahomeyan Vodun. Its liturgical language is Louisiana Creole French, the language of the Louisiana Creole people.

Voodoo became syncretized with the Catholic and Francophone culture of south Louisiana as a result of the African cultural oppression in the region resulting from the Atlantic slave trade. Louisiana Voodoo is often confused with—but is not completely separable from—Haitian Vodou and southern American Hoodoo. It differs from Vodou in its emphasis upon gris-gris, Voodoo

queens, use of Hoodoo paraphernalia, and Li Grand Zombi. It was through Louisiana Voodoo that such terms as gris-gris (a Wolof term) and "Voodoo dolls" were introduced into the American lexicon;

IV - African American Hoodoo (also known as "conjure", "rootworking", "root doctoring", or "working the root") is a traditional African American folk spirituality that developed from a number of West African spiritual traditions and beliefs. Hoodoo shows evident links to the practices and beliefs of Fon and Ewe spiritual folkways. The folkway of Vodun is a more standardized and widely dispersed spiritual practice than hoodoo. Vodun's modern form is practiced across West Africa in the nations of

Benin, Togo, and Burkina Faso, among others. In the Americas, the worship of the Vodoun loa is syncretized with Roman Catholic saints. The Vodou of Haiti, Voodoo of Louisiana, and Vudú of Puerto Rico, Cuba, and Dominican Republic are related more to Vodun than to Hoodoo. Many blues musicians have referred to hoodoo in their songs.

T r a i n F a n t ô m e

- In
Celebration
of
the
130th
Anniversary
of
the
Birth
of
Villa - L o b o s -

[duration 12:59] all rights reserved

+

"´Yes, I'm Brazilian and very Brazilian. In my music I let them sing - the rivers and the seas of this great Brazil. I do not put a gag in the tropical exuberance of our forests and our skies, which I instinctively convey to everything I write.´ (Heitor Villa-Lobos)

´Yes, the feeling of Brazilianness for me is a dog without plumes; for me it´s Qadós; for all my being: Grande Sertão that invaginates black holes, wormholes, holies spirits plus multiverses, sacred or devilish verses, which I fuzzily impart to every single thing I spell.´ (Otacílio Melgaço)

The thread of the skein does not lead
us to a tangle.

In four stitches:

1 - This year (2017) marks the 130th
anniversary of Villa-Lobos's birth;

2 - One of his most emblematic
compositions is 'O Trenzinho do
Caipira' ('The Little Train of the
Brazilian Countryman');

3 - One of the most equally
emblematic 'avatars' - in its
tradition and mythology - of the state
in which Otacílio Melgaço was born
(Minas Gerais) is the train;

4 - Mr. Melgaço pays tribute to the
great Brazilian (composer, maestro,
instrumentalist) that was (self-

taught as D.M.) Heitor Villa-Lobos through the same (not musical but) thematic leitmotiv. Simultaneously Otacílio references his own ontology by means of this locomotive icon. And, in an instigating outcome, he takes a step forward before such source of inspiration, bringing it to the territory of contemporary times.

[Two information that serves as a caption to those who still do not know the life and work of one who, by some, is considered to be 1 of the 10 most important musical creators of western history:

i - Heitor Villa-Lobos (1887 – 1959) was a Brazilian composer, described as ‘the single most significant creative figure in 20th-century Brazilian art music’. Villa-Lobos has

become the best-known South American composer of all time. A prolific composer, he wrote numerous orchestral, chamber, instrumental and vocal works, totaling over 2000 works by his death in 1959. His music was influenced by both Brazilian folk music and by stylistic elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian-pieces);

ii - ‘The Little Train of the Brazilian Countryman’ (in Portuguese: ‘O Trenzinho do Caipira’ / 1952, 53) is the subtitle for the Toccata movement that concludes an orchestral suite written by Brazilian composer Heitor Villa-Lobos in 1930, titled *Bachianas brasileiras* No. 2.

The Toccata is approximately 4 to 5 minutes long. The subtitle refers to the local trains in the small communities of the Brazilian interior, the noises of which are imitated in the composition.]

Villa-Lobos used to say: ‘Artists live with God – but give their little finger to Satan. I sleep with the angels and dream of the devil.’ He lived this dichotomy, among classical and popular, erudition and folklore, heaven and hell (in the best sense, alias). However, being more exact: he transcended this. Heitor was the junction betwixt these dualities, an eloquent and monumental point of intersection. He could never be imprisoned in a (homogenous, predictable, easy to be sorted or labeled) purist concept, fortunately.

And this is an expressive characteristic that O.M. owns too. Ah, 'God and Satan', 'angels and the devil', 'sacred or devilish verses' ... are figures of speech, of course.

'Train Fantôme'. Why Fantôme ('Ghost')? Why in French?

Un train fantôme est une attraction de type wagon scénique de fête foraine ou de parc d'attractions ayant un thème d'horreur. Ghost train refers to a phantom vehicle. A propos, a small locomotive ride at a funfair, that is designed to frighten by taking you through a dark place full of skeletons and things that jump on the passengers.

a) Ghost likewise means Soul, Spirit, Spectrum, Apparition. Possible ways

to evoke and invoke Villa-Lobos;

b) Ghost Train as if Otacílio made
mention of times (those lived by
Villa-Lobos) that are gone and will
never return;

c) Or the opposite, this temporality
(quite different from that
experienced by Heitor) may be the
current, in many ways

(e x i s t e n t i a l - the extreme
dilemmas we are exposed to -;
p o l i t i c a l - in its growing anti-
humanist, populist, retrograde
tendency -; a r t i s t i c - with broad
access to information by a larger
number of people, what could be a
reason for a more culturally
accurate demand seems to
propagate - of course, there are

exceptions that are specialized
niches or ghettos - a trivial and
shallow and even vulgar scenario - in
more generalized terms ... and so
forth)

considered as spooky (and we, the
passengers or crew);

d) A little more full of picardy (as
Villa-Lobos was), Melgaço can offer
us this ludic trip by means of a
fantastic train (metaphor for a
ceremony of initiation) and through it
we are provoked by the creator of
´O Trenzinho do Caipira´, projecting
himself over us with its more than
two thousand sound tentacles/proles
and, yes, this ´friction´ becomes
fruitful: a stimulating and synergistic
rite of passage;

e) Certainly acerbic, the title in French refers to the fact that Villa, to be recognized in his country, had to go to Paris (posteriorly it would be New York) and thus gain prominence; only after that did he return and deserve more attention and respect in Brazilian land. And the deafening question remains: (in context) did much change from that time to now (if we think of modern and contemporary classical music made in Terra Brasilis)?;

f) Traveling on this train would be a saga through a Minas Gerais that no longer exists, part of the ghostly memories of Otacílio (here, both nostalgic and melancholic connotations);

g) Train can be procession, line, file,

column, convoy, caravan. Thus there would be the establishment of a thread connecting Villa-Lobos to Melgaço and all those who came before and after the two. A spiritual family, as they say in the artistic universe. In this meaning, quite metaphysical since guided not necessarily by aesthetic kinship but attached to the 'musical priesthood';

h) Train, as a verb, refers us to teach a particular skill or type of behavior through practice and instruction over a period of time. Therefore: tutor, prime, drill. Likewise, Ghost, if verb: collaborate, cooperate, help, go along, glide smoothly and effortlessly. It's possible to deduce that Melgaço addresses part of the very essence of what it's to be an

Artist (a being far beyond providing mere entertainment or distraction).

(...)

I conclude by stitching together quotes from seven different personalities (respectively Edgar Allan Poe, Wassily Kandinsky, Andrei Tarkovsky, Novalis, Anish Kapoor, Patti Smith and Robert Duvall); the final text seems to me a suitable introduction to 'Train Fantôme':

>> Were I called on to define, very briefly, the term Art, I should call it 'the reproduction of what the Senses perceive in Nature through the veil of the soul.' The mere imitation, however accurate, of what is in Nature, entitles no man to the sacred name of 'Artist.'

The Artist must TRAIN not only his
eye but also his soul.

An Artist never works under ideal
conditions. If they existed, his work
wouldn't exist, for the Artist doesn't
live in a vacuum. Some sort of
pressure must exist. The Artist exists
because the world is not perfect. Art
would be useless if the world were
perfect, as man wouldn't look for
harmony but would simply live in it.

Only an Artist can interpret the
meaning of life.

We live in a fractured world. I've
always seen it as my role as an Artist
to attempt to make wholeness.

An Artist is somebody who enters
into competition with God.

God does guide the lives of
individuals and does fill them with the
Holy GHOST.<<

Keeping the metaphors, sometimes
the Artist even is the winner." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

"I intend to make a detailed parallel
between 'The Little Train of the
Brazilian Countryman' and 'Train
Fantôme'.

Are there similarities? Or would they
be exciting intentional
discrepancies? Let us see what this
diachronic mirror can reveal to us.

Getting to the point. Points. Some of
them.

Villa-Lobos often (here is a case)
drinks in the source of the traditional
culture of the Brazilian people to
arrive at a quite particular vision /

Melgaço, in 'Train Fantôme', preferred to seek references in the extensive work itself, mixing fragments (collected in several of his earlier spawns) that add to an original, until then unpublished material. He assumes himself as the source here; such fantasmatic offspring is metalinguistic;

Heitor, specifically in 'O Trenzinho do Caipira', brings to light a conciliatory, picturesque, rooted perspective of his country. After all, it's precisely the country man he highlights. This is explicit. Realize that the train that gives name to the Toccata movement is called a little train / Otacílio, through the singing of certain birds, makes us conceive that 'his' train even passes relatively close to coastal regions!

(It's worth mentioning that Minas
Gerais is not a coastwise state).
Thus, it's crosses indeterminate
geographies; plural states of mind,
pointing to sensations impalpable,
not localizable. It's timeless too. The
country of Heitor is the same of
Otacílio but so different;

Villa-Lobos makes the orchestra
emulate the noises that characterize
a train that sets itself in motion,
moves as usual and then arrives at
its destination / Melgaço, concretely,
uses sounds from real trains.
Although, at times, they seem
created from percussive
instruments. There will always be
that doubt, that Melgacian
dubiousness;

Heitor induces us to a sense of

externalization: our imagination
indeed visualizes a train and its
passage through Brazilian corners /
Otacílio ´determines´ a voyage that,
although it can also be realized in our
mind, is expansively introspective
(another paradox?), more open to
both psychological and metaphysical
parameters;

Villa-Lobos sets up a unique
sequence of ´displacement´, without
interruptions / Melgaço, figuratively,
made several ´trips´. Full of stops
and new shipments. A fact that
makes us reflect: would it be the
same odyssey but wider and
contemplating more landscapes and
stations or would be several from
several locomotives?;

Heitor composes a melodic theme,

quite identifiable, that runs throughout the Piece / Otacílio, heterogeneously, asserts more abstract and subjective ambiances;

Villa-Lobos embraces a compact orchestral corpus / Melgaço likes kaleidoscopic dismemberments.

Through each new 'journey', emphasizes a distinct family of instruments: strings or winds or ...;

Heitor presents a prism in which all the roles and functions (of the instruments) are well determined and fulfilled; the score and the 'script' are followed strictly / Otacílio brings to the execution of his composition punctually impromptu, random elements etc. Occurs often an interpenetration between the instruments, a synesthetic spirit is in

force;

Villa-Lobos reveals himself as
modernist; this is such frank
language there / Melgaço, in his
‘Train Fantôme’, makes way for
postmodernism (the contrast is
singularly perceptible);

Heitor includes the composition
commented in his Brazilian Bachian-
pieces / Otacílio in his Bacchusian-
pieces;

(in brief)

Villa-Lobos intentionally takes, in ‘O
Trenzinho do Caipira’, audible
brushstrokes of a folkloric Brazil;
it’s immanencial / Melgaço,
divergent, sounds cosmopolitan.
Nevertheless, if we focus on the last

bars, they're drums typically from Minas Gerais (its folk tradition) that we hear. There's a clear transit through paradoxes, without frontiers. He visits and reinvents the Brazilian roots in the same manner that creates sonorities geared toward science fiction! An easy-to-identify self-portrait either is deconstructed (abolishing stereotypes or caricatures) or is internalized, introjected to the extreme as a flow of (un)consciousness in constant progression and mutation: transcendence in immanence | immanence in transcendence.

(...)

For me, 'Train Fantôme' and 'The Little Train of the Brazilian Countryman', they're

complementary. There are disparities that necessarily drive away but others, as the focused, make us see how much their distinctions value the respective identities and, in addition, make the horizon - of which they are part - more beautiful, rich and ample. As a kind of epiphanic mutualism. Otacílio Melgaço knew with mastery how to erect a tribute and, concomitantly, to dialogue in a sincere, propositive and challenging tonic way with Heitor Villa-Lobos. The same one that, when perceived that his creations were not always understood by his countrymen, uttered: 'I consider my works as letters I wrote to posterity, without waiting for an answer.'

Here is an answer, dear Villa." (Pablo S. Paz; Argentinean musicologist)

&

I -

[commons.wikimedia.org/wiki/File:O_trenzinho_do_caipira_\(toccata\).ogg](https://commons.wikimedia.org/wiki/File:O_trenzinho_do_caipira_(toccata).ogg)

II -

"Villa-Lobos is the best orchestrator of the 20th century." (Olivier Messiaen);

III -

In the year of composition, 1930, Villa-Lobos transcribed such movement for cello and piano, titled simply O Trenzinho do Caipira. This arrangement, which lasts about two minutes in performance, was premiered in São Paulo–Pirajuí in

1930, with Villa-Lobos himself playing the cello and João de Souza Lima the piano. The original, orchestral version was only first

performed (in the

context of the complete Bachianas No. 2) on 3 September 1934, at the Venice International Festival, with an orchestra conducted by Dimitri Mitropoulos (Appleby 1988, 64–65).

An opposed point of view holds that the four movements of the orchestral Bachianas No. 2 was made from preexistent and unrelated pieces, three originally for cello and piano ("O Canto do Capadócio", "O Canto da Nossa Terra", and "O Trenzinho do Caipira"), the other ("Lembrança do Sertão")

for solo piano.

An unrelated a cappella chorus composition by Villa-Lobos, *Trenzinho*, setting a text by Catarina Santoro, was written in 1933, and premiered on 10 October 1939 by the *Orfeão da Escola Argentina*, conducted by the composer. Originally for three-part chorus, it was also adapted for four-part female chorus, in which form it was published in 1951 as number 31 in volume 2 of the composer's collection, *Canto orfeônico*;

IV -

Years later (1976), the melodic theme received lyrics composed by another great Brazilian personality: Ferreira Gullar (poet, playwright,

essayist, art critic ...) in Poema Sujo:

"Lá vai o trem com o menino
Lá vai a vida a rodar
Lá vai ciranda e destino
Cidade noite a girar
Lá vai o trem sem destino
Pro dia novo encontrar
Correndo vai pela terra, vai pela
serra, vai pelo mar
Cantando pela serra do luar
Correndo entre as estrelas a voar
No ar, no ar, no ar..."

侘寂

[duration 19:19] all rights reserved

+

"Many Japanese arts over the past thousand years have been influenced by Zen and Mahayana philosophy, particularly acceptance and contemplation of the imperfection, constant flux and impermanence of all things. A contemporary Japanese appraisal of this concept (侘寂) is found in the influential essay 'In Praise of Shadows' by Jun'ichirō Tanizaki, for example.

'Impermanence of all things, constant flux plus acceptance and contemplation of the imperfection' can be beautiful connotations given to this EP. 'In Praise of Shadows' too. Although such shadows, in

Melgacian 'Wabi-sabi', seem to me quite solars. The exciting jazzistic incursions that open and close (the first and most part of) the Piece, the whispers in Japanese language ... are elements that, for me, prove the aforementioned impression. On the other hand, yes, the way the horns were atmospherically approached, certain ambiances that we find at the epicenter of the work, are also faces

of a **fascinating**
penumbra.

'**侘寂**' is a vertical version of (revisited and now synchronic) fragments composed by Mr. Melgaço for a dance spectacle. With butoh influences. The inclusion of trumpets

becomes the differential that indicates a guiding thread throughout the sonorous offspring.

‘To Taoism that which is absolutely still or absolutely perfect is absolutely dead, for without the possibility of growth and change there can be no Tao. In reality there is nothing in the universe which is completely perfect or completely still; it is only in the minds of men that such concepts exist’, said Alan W. Watts. Artistically this is a relevant topic. Which undoubtedly is explored by O.M. in a precious futuristic sonic manifestation. Being in pursuit of imperfection becomes synonymous with being alive, on the rise, and constantly metamorphosed. The mobility that is so essential to music as a kind of

impermanent/fluxuous path and not the arrival at a destination (that immobilizes). Just like in Spanish poet Antonio Machado's words: 'Walker, there is no path, the path is made when walking.' This is what exists in the mind of Otacílio Melgaço, I can say." (Pablo S. Paz; Argentinean musicologist)

"Wabi-sabi (侘寂) is a concept in traditional Japanese aesthetics constituting a world view centered on the acceptance of transience and imperfection. The aesthetic is sometimes described as one of beauty that's 'imperfect, impermanent, and incomplete'. It's a concept derived from the Buddhist teaching of the three marks of existence (三法印 sanbōin), specifically impermanence (無常

mujō), suffering (苦 ku) and emptiness or absence of self-nature (空 kū). Characteristics of the **wabi-sabi aesthetic** include asymmetry, roughness, simplicity, economy, austerity, modesty, intimacy, and appreciation of the ingenuous integrity of natural objects and processes.

Some of these terms would suggest being antithetical to the complexity of focused audible ‘Wabi-sabi’. But I do not think so. The difference is that the Brazilian composer and multi-instrumentalist O.M. made these processes somewhat fragmented and he proposes to us to listen to them simultaneously. The possible vertigo is a conceptual elevation and not a negation of.

‘侘寂’ is serene melancholy; a spiritual longing; understated elegance; quirks and anomalies arising from the procedure of construction, which add uniqueness, grace and polish to the sound object. When the life of the object and its impermanence are evidenced in its patina and wear, or in any visible repairs. Visible, beyond: hearable.

In today's Japan, the meaning of Wabi-sabi is often condensed to ‘wisdom in natural simplicity.’ The Melgacian simplicity is wise, but its nature is filled with meanders, simply and wisely kaleidoscopic. Because it’s not a reductionism: it’s a decantation of what’s, in essence, multidimensional although not always perceptibly. The result is both celebratory and alchemical. Like a

Zen garden, during an ecstatic and
listenable gale." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)



I - According to Leonard Koren, wabi-
sabi can be defined as "the most
conspicuous and characteristic
feature of traditional Japanese
beauty and it occupies roughly the
same position in the Japanese
pantheon of aesthetic values as do
the Greek ideals of beauty and
perfection in the West." For Richard
Powell, "[w]abi-sabi nurtures all that
is authentic by acknowledging three
simple realities: nothing lasts,
nothing is finished, and nothing is
perfect." Buddhist author Taro Gold
describes wabi-sabi as "the wisdom

and beauty of imperfection";

II - The words wabi and sabi do not translate easily. Wabi originally referred to the loneliness of living in nature, remote from society; sabi meant "chill", "lean" or "withered".

Around the 14th century these meanings began to change, taking on more positive connotations. Wabi now connotes rustic simplicity, freshness or quietness, and can be applied to both natural and human-made objects. Sabi is beauty or serenity that comes with age, when the life of the object and its impermanence are evidenced in its patina and wear, or in any visible repairs.

After centuries of incorporating artistic and Buddhist influences from

China, wabi-sabi eventually evolved into a distinctly Japanese ideal. Over time, the meanings of wabi and sabi shifted to become more lighthearted and hopeful. Around 700 years ago, particularly among the Japanese nobility, understanding emptiness and imperfection was honored as tantamount to the first step to satori, or enlightenment.

Fantômas

[duration 30:30] all rights reserved

+

"This album is part of a cycle, in which O.M. makes combinatory re-readings of fragments of previous Melgacian works.

Here: a true **jazzy**
saga.

Establishing a fabulous fictional rhetoric, from 'Igitur ou la Folie d'Elbehnon', by Mallarmé; Otacílio Melgaço, together with his highlighted jazzistic ensemble CadavreXquis, transports to the musical territoriality a magnetic

personnage, Fantômas. It's one of the most flawless combinations of improvisation and narrative flow.

‘Stephane Mallarme's Igitur is a dream meditation carried on in silence and with quiet determination.

It's an initiation into the most solitary regions of the human soul.’

(Bettina Knapp; The Depersonalization Process and the Creative Encounter)

‘Ce Conte s'adresse à l'Intelligence du lecteur qui met les choses

en scène, elle-

même.’ (Stéphane Mallarmé)

The perspective of relating both, each in its niche, artistic monuments (Fantômas and Igitur) is surprising.

We can include, as I already mentioned: jazz. The result is a dynamic, mysterious, exciting, imagnetic sound Piece.

The syntax adopted by Otacílio reveals instrumental sequences that are not secondary scenarios.

They're active counterpoints to the voice and its recitation. Voice that is dismembered in two, probably directing a searchlight to the (attractive) pathological mind of the character who gives the album its name. Sometimes we hear the speech closest to us, sometimes it seems more distant. There's a connection with a peppy sense of spatiality that offers composition a

veracity that does not allow us to remain passive. And when we're led to believe that the content of the discourse has Fantômas as the source (perhaps as an interior monologue, or a soliloquy before one of his victims or ...), and when we hear a hermetic work like *Igitur*, supposedly for initiates (and here in a confessional tone): this junction is indeed enthralling because it suggests an incredible psychological and metaphysical density to the context. Touché!

The metamorphoses through which they pass piano, acoustic bass, drums besides side effects (and punctual strings of Zycluz Quartett) merge bold technique (according to an inventive prosody) and a pertinent portrait of several jazzy dialects.

‘He is no longer the pretext for a story: the story itself renders him homage. The works of Fantômas can neither be destroyed nor accept modifications. ...Fantômas requires more of others than of himself ... He is never completely invisible. His likeness can be seen through his face. ... Fantômas's science is more precious than the word. It is not possible to guess it - and no one can doubt its power.’ (René Magritte)

‘The story itself renders him homage’. True, there are no pretexts in regards to the Brazilian composer and multi-instrumentalist, but texts-and-textures (embodied by his art, as well as given to light by it).

‘Fantômas's science is more precious than the word’. Not here.

Here the words spoken through enigmatic Mallarmé's pen are as precious as. In identical way, Ladies and Gentlemen: the magnificent Melgacian music. 'Ah, if we were only on the steep side of some mountain with the moon like a great lamp above us, or by the shore of some wild ocean, there would be some glamour in proclaiming my identity in the silence of the night!', wrote Marcel Allain. From now on, Fantômas has never been so glamorous ...

p l u s

'As she slowly came to, the princess, fascinated, gazed at the card, and this time her haggard eyes grew wide with astonishment. For upon the card, which until now had appeared immaculately white, letters were

gradually becoming visible, and the
princess read:

‘Fan-tô-mas!’ (M.A.)

O.M. is always careful about the graphic arts of his records. He often doesn't want to reveal something but rather hide. He's often picky with the look, not a bit patronizing/paternalistic. The images can reach a border and go beyond it but the eyes should offer a counterpart, as sophisticated as. Notice the intriguing tonality adopted. Perceive how, for example, through the treatment given to the original poster, the face of Fantomas becomes more frightening and obscure (and enchanting). Realize how his own body fuses with the surrounding scenario, almost

(mimetic, chameleonic)
dematerializing itself - a powerful
polymorphic metaphor.

For these and other factors, we're
all witnesses of a (gradually
becoming) very audible
rematerialization (via the lips of
O.M.):

´Fant-OM-as!´

Comedent igitur fructus viæ suæ..."
(Pablo S. Paz; Argentinean
musicologist)

"Fantômas: A criminal genius, known
by many nicknames, such as ´the
master of everything and everyone´,
the ´torturer´ or the ´elusive´, and
whose face and true identity remain
unknown. A ruthless criminal, he

won't hesitate to torture and kill to achieve his goals.

Fantômas: a fictional character created by French writers Marcel Allain (1885–1969) and Pierre Souvestre (1874–1914). One of the most popular characters in the history of French crime fiction, Fantômas was created in 1911 and appeared in a total of 32 volumes written by the two collaborators, then a subsequent 11 volumes written by Allain alone after Souvestre's death. The character was also the basis of various film, television, and comic book adaptations. In the history of crime fiction, he represents a transition from Gothic novel villains of the 19th century to modern-day serial killers.

The Fantômas novels and the subsequent films were highly regarded by the French avant-garde of the day, particularly by the surrealists. Blaise Cendrars called the series 'the modern Aeneid'; Guillaume Apollinaire said that 'from the imaginative standpoint Fantômas is one of the richest works that exist.' The painter René Magritte and the surrealist poet and novelist Robert Desnos both produced works alluding to Fantômas.

Now, Mr. Melgaço, in a dazzling and definitive character ('character' in double meaning, because originally in my sentence I emphasize it as 'ethos'), is consecrated as integrant of this same 'pantheon' by means of an electrifying surreal polysemousonic work." (Caio

Campbell; Anglo-Brazilian semiologist
and musician)

&

I - Fantômas was introduced a few years after Arsène Lupin, another well-known thief. But whereas Lupin draws the line at murder, Fantômas has no such qualms and is shown as a sociopath who enjoys killing in a **sadistic fashion.**

He is totally ruthless, gives no mercy, and is loyal to none, not even his own children. He is a master of disguise, always appearing under an assumed identity, often that of a person whom he has murdered. Fantômas makes use of bizarre and improbable techniques in his crimes,

such as plague-infested rats, giant
snakes, and rooms that
fill with sand.

Fantômas's background
remains vague;

II - Fantômas inspired Julio
Cortázar's 1975 novella 'Fantomas
contra los vampiros
multinacionales';

III - fr.wikisource.org/wiki/Igitur

引き籠り

[duration 12:18] all rights reserved

+

"´ Short night
Close to me, near the pillow
A silver folding screen´ (Buson / Tr.
by P.S.P.)

mijikayo ya makuramoto ni chikaki
gin byoobu

みじか夜や枕にちかき銀
屏風" (Pablo S. Paz; Argentinean
musicologist)

"In Japan, Hikikomori
(ひきこもり or 引き籠り,
literally ´pulling inward, being
confined´, i.e., ´acute social
withdrawal´) are reclusive
adolescents or adults who withdraw

from social life, often seeking extreme degrees of isolation and confinement. The term refers to both the phenomenon in general and the recluses themselves. Hikikomori have been described as loners or ‘modern-day hermits’.

Otacílio Melgaço brings to the fore a delicate, extremely contemporary and throbbing theme. Sonically, we can do two readings as a prologue to countless other possible ones: 1 - There’s the anguish, the abyssality of isolation very well represented (this is the normative version and the focus offered by specialists: the pathological background of the question), likewise 2 - The outline of human beings who prefer to turn to themselves, into themselves and not mere misanthropy (or low self-

esteem or serious psychiatric -
problematic - trends). I believe that
O.M. opens a portal in this sense
equally. Without doubt, not neglecting
to consider the first topic mentioned
(citizens who deserve to be treated
and cured); I perceive the mosaic
that's his composition suggesting
such heterodox connotation (even,
perhaps, being a small

representativeness

among the Hikikomori): 'postmodern
eremites', highlighting the context
surrounding the fusion between 'r-
e-a-l-i-t-y' and
'v-i-r-t-u-a-l-i-t-y'
and how much more and more they
become inevitably indiscernible
(note, so blazing in this EP
'引き籠り', the relationship -
made with mastery - of

t-r-a-d-i-t-i-o-n-a-l and
f-u-t-u-r-i-s-t-i-c Japanese sonic
elements), may be (seems
paradoxical but it's not ... precisely
because of the networks provided by
the technology) a growing
'confraternity' (a 'brotherhood'
that does not involve physical but
digital contacts) or, retaking the
'official' prism, yet a future
epidemic (which already worrying
governments in some countries, such
as, of course, Japan).

Here's another 'graduation',
the Herbs.

Herbs are usually men between the
ages of 30 and 50 who do not marry
and are not looking for sexual
partners, have a very simple
lifestyle, low-wage jobs and few

demands. Although they interact socially, such men live a frugal and quiet life, usually in the interior. They have peculiar interests like gardening, photography and travel. Should they be blamed for this? I think: respected. What has been reported above that is beyond a personal right? Right? Hikikomori, at least some of them, may be people who prefer a solitary life, the self-knowledge rather than social coexistence. Loner: a person who opts not to associate with others. Recluse, introvert, lone wolf. Among others, two relevant sources can be suggested for the insulation, seclusion, solitude: cultural structures and ancestral desires. Therefore, it's a phenomenon that deserves to be taken into account with more depth and open mind -

when not insalubrious.

Considering this specific hypothesis, perhaps the biggest concern as to who follows this course by choice, is that it becomes, somehow, a part outside the uninterrupted financial machinery. Even an element that questions and bothers the insatiable lineament of the capitalist gear. Because, at the very least, such 'anchoret' becomes a problematic piece in the mesh, or still, in one way or another, starts to be situated marginally, in a non functional/non-utilitarian manner. He may not be content with an existence that sounds, for him, like a tagged card game. Perchance he wants to stop leading to puppet life, who knows? Perhaps desires to cease to be one more number in a social clock-work

to become Subject again (to himself
and, apart from that, to others -
thinking of, say, further evolution -
regardless of whether through real
or virtual ties/links, and I repeat:
everything indicates that the future
will no longer discern one
from the other).

Reflecting on significant insurgency,
embarrassment, nuisance as to the
establishment, the status quo:
(before the individual - in search of
its identity - and the contraptions)
who wins and who loses (in this
case)? Who is who? Does 'winning'
and 'losing' acquire new meanings?
Which are? Here are the million
dollar questions. In reality, they're
invaluable inquiries. I'm not
'preaching' against collectivism (or
associative perspectives; gregarious

relations) but only elucubrating about its inhuman facet and what can and should be revised, modified, evolved ... through plural and expansive ways (although the alternatives that appear today may seem strange, more cellular - perhaps aimed at quality rather than quantity). This is the point that, in testimony, Otacílio Melgaço stressed as a possibility that deserves our special attention too. Those who do not suffer from an illness but can start to indicate us an alternative wind rose, why not? There will always be people who will marry, have children, maintain their materialistic and consumerist ambitions; the human race will not go extinct because of Hikikomori, but there are those who have the right (them, us, whoever wishes ...) to go in another

direction, do you agree? Historically we have always come across artificers of this, just quote, from other idiosyncrasies, the emblematic example of Henry David Thoreau.

‘Whosoever is delighted in solitude is either a wild beast or a god.’
(Aristotle)

Hikikomori, Herbs etc point us an intriguing ‘existential north’ that has already emerged and is no longer insignificant statistically. The initiative to give them an ‘aesthetic physiognomy’ is not only a proof of how much Mr. Melgaço remains attentive to the Era in which he lives/we live, however also represents a movement that brings us closer to this subject, certainly not allowing us to remain inert.

That's one of the attributes of Art, if
I may say so. Advances in both
collective and individual - immanent
and transcendent - processes of
unraveling, clarification,
understanding, development ... in
consonance with our time´n´ space.
Helping to decipher them, by
contributing to their destinations.
This is what the absorbing Melgacian
Nipponese offspring ´引き籠り´
brilliantly does." (Caio Campbell;
Anglo-Brazilian semiologist and
musician)

8

I - The Japanese Ministry of Health,
Labour, and Welfare defines
hikikomori as people who refuse to
leave their house and thus isolate
themselves from society in their

homes for a period exceeding six months. The psychiatrist Tamaki Saitō defines hikikomori as "a state that has become a problem by the late twenties, that involves cooping oneself up in one's own home and not participating in society for six months or longer, but that does not seem to have another psychological problem as its principal source".

More recently, researchers have suggested six specific criteria required to "diagnose" hikikomori:

- Spending most of the day and nearly every day confined to home,
- Marked and persistent avoidance of social situations,
- Symptoms interfering significantly

with the person's normal routine,

- Occupational (or academic) functioning, or social activities or relationships,
- Perceiving the withdrawal as ego-syntonic,
- Duration at least six months, and
- No other mental disorder that accounts for the social withdrawal and avoidance.

While other critics point to cultural frameworks, Professor Flavio Rizzo of the University of Tokyo, as stated in review above, defines them as "post-modern hermits" whose solitude stems from ancestral desires for withdrawal.

While the degree of the phenomenon varies on an individual basis, in the most extreme cases, some people remain in isolation for years or even decades. Often hikikomori start out as school refusals, or futōkō (不登校) in Japanese - an older term is tōkōkyōhi (登校拒否) -;

II - In reference to the panorama if morbid:

While many people feel the pressures of the outside world, hikikomori react by complete social withdrawal. They usually have few or no friends. While hikikomori favor indoor activities, some venture outdoors occasionally. The withdrawal from society usually starts gradually. Affected people may appear unhappy, lose their friends, become insecure, shy, and talk less.

Période
Vache

[duration 18:22] all rights reserved

+

"Luxuriant, eccentric, flamboyant.
Full of radicality, physicality,
impertinence. Vindictive, impetuous,
outrageous. Unconventional,
dissonant, shrill. Distorted,
picaresque, bizarre. Extremely
coloric, savage, pick-me-up! Jazzy,
electronic, futuristic ...: in other
words, a new provocative Melgacian
sonic petard." (Pablo S. Paz;
Argentinean musicologist)

"The ´Vache´ is a period of the
pictorial production of René Magritte
during which the Belgian painter
represents in a deliberately rude
style a series of grotesque
characters in paintings destined for

his first solo exhibition in Paris in 1948. Succeeding Impressionist paintings in the style of Auguste Renoir, these works are mostly in opposition to those that he painted before the Second World War, for which he's known and which presented a clear, unbroken line as well as poetic motifs. The art critic interprets this period in the style close to Fauvism as a gesture of defiance surreal against the Parisian art scene that Magritte had to leave in 1930 and which had more or less sulted since then.

[We deserve a deepening. As explained in Matteson Art, as a joke concocted by Magritte and his friends, René painted a series of hilarious pictures to exert a bit of revenge upon the Paris art world.

Magritte experimented with a brash Fauve-inspired style in late 1947 dubbed 'Vache' (literally, 'Cow'), which he premiered at an exhibition at the Galerie du Faubourg in Paris the next year. David Sylvester suggested that even though some of his Vache paintings were dated 1947 they were intentionally dated wrong so that Magritte could pretend that all the vache paintings were not done deliberately for the Paris show, instead they were just part of a phase he started before he knew about the show.

According to Bernard Marcadé: 'In French, the term vache is used for an excessively fat woman, or a soft, lazy person. An unpleasant person is described as a peau de vache (cow-skin); amour vache (cow-love) refers

to a relationship more physical than emotional. It thus treads a line between vulgarity and coarseness, and that is what characterises this set of paintings and gouaches, representing a radical departure from the painter's neutral, detached style which had finally been accepted by Parisian Surrealist orthodoxy. Overall, the striking thing about these works is their garish tones, their exuberant, grotesque and caricatured subjects, all executed rapidly and casually in the name of a freedom from aesthetic and moral injunctions and prescriptions.'

Louis Scutenaire came up with most of the titles and his wife, Irene Hamoir, contributed many of the ideas. Later on in the 1960s when cataloguing his own work, Magritte

referred to the 'vache' painting as his fauve style, a term he did not use in the 1940s and 1950 which he also called them, 'the paintings of the doomed period.'

Paris: May, 1948

'The exhibition was accompanied by a small catalogue with a preface by the poet Louis Scutenaire, bearing an evocative title ('J'been putLes pieds dans le plat' – Putting one's foot in it) and written in a slangy style, which is clearly in line with Magritte's intentions. Moreover, Scutenaire would admit as much some years later: 'The important thing was not to enchant the Parisians, but outrage them.' The triviality of the works actually wrong-foots Surrealist good taste. Both text and images are

placed on a deliberately rustic and provincial register. ‘We’d been fed-up for a good long time, we had (been put), deep in our forests, in our green pastures.’ Traditionally, the Belgians are seen as coarse peasants by the French, including the intellectuals.’

‘The tone is set. Scut’ and Mag’ (their signatures, indicating their friendship and complicity) have decided to turn this exhibition into a kind of explosive manifesto against the arrogance and pedantry of the sycophants of the ideology advocated by André Breton. ‘The moment had come to strike a great blow,’

Scutenaire would explain in retrospect. The two associates laid it on the line, The works shown in Paris joyfully mix comedy, viciousness and

coarseness of the most scatological kind. In this respect they continue the visual counterpart to the three tracts that Magritte published in 1946 along with Marcel Mariën (*The Imbecile*, *The Pain in the Arse*, *The Sod*), in which one could already read a supreme contempt for all kinds of convention. *Pictorial Content* is probably the painting in the series which best allegorises Magritte's desire to attack the pictorial practices with which he himself had engaged up until that point. It is no longer resemblance that is brought to the fore here, but an excess of distortion and a stridency of colour.'

I'm sure his Belgian group had a laugh at the outrageous paintings he produced for the show. Using the

broad strokes and colors of Van Gogh he churned out a series of unusual paintings, some outrageous. The show in May at the Galerie du Faubourg was a failure, the French were not pleased. At the suggestion of his wife, Georgette and his principal dealer in the United States, Alexander Iolas, Magritte decides to abandon his 'experiment' and return to his realistic style of the 1930s.]

Well, by means of a challenging metamorphosis of visual universe into sonorous: an 'experiment' splendidly retaken by iconoclastic O.M., almost seventy years later.

But what were the reasons that led the Brazilian composer and multi-instrumentalist to do this? I bring

you some conjectures about it.

If Magritte, being ironic and rampant, had shown his displeasure with Breton's stiffness (and the pernicious Parisian world of the art of that time), we can imagine that the Melgacian message has the same spirit. But to whom? Certainly for part of the current niche of music (and culture) made in his city, state, country. Not for the same reasons but because of the banalization, 'slot machine' populism, lobotomous mass productions. Even in the field of modern classical, cutting-edge jazz, intelligent electronic etc? With rare and praiseworthy exceptions, I believe that yes. In these scenarios (unfortunately, not only in Brazil), there's a pastiche (under a charlatan supposed new attire) of

what has been done previously in history (wombs for rent - of the past -) or falsely bold propositions but, in reality, an emptied aesthetics, innocuous childish, videlicet: cheap tricks and worn pyrotechnics. 'Période Vache' is an explicit reaction to all this, in a direct and fulminating way. It's totally consistent with the whole context, the cover image of the album being related to Lucia of Syracuse (283-304), also known as Saint Lucy or Saint Lucia (Latin: Sancta Lucia). Lucy's Latin name Lucia shares a root (luc-) with the Latin word for light, lux. This has played a large part of Saint Lucy being named as the patron saint of the blind and those with eye-trouble.

A relevant detail: Melgaço would not

be naive to plastically imitate or even mention the holofotized period of René in terms of the graphic art of his EP. So what's directed to our gaze and what's directed at our hearing are both not conflicting but the contrast is purposeful. He, wisely, takes an antithetical view (of the Belgian painter's 'Vache') on the cover of the disc precisely so that we're struck by the ravishing resounding Flood without external, unnecessary, redundant interferences.

[It's worth mentioning that the state in which Otacílio was born, Minas Gerais, is also known (not its metropolitan faction, obviously, but in the archetypal interior) for its cattle herds, milk production and other derivatives. Therefore, the term

‘cow’ (‘vache’) acquires a referential meaning. Be it in the positive situability, or in the thought-provoking sarcasm embedded in the specific approach present in the focused work.]

(...)

‘The pain passes, but the beauty remains.’ (Auguste Renoir)

‘Fauvism was our ordeal by fire ... colours became charges of dynamite. They were expected to charge light ...’ (André Derain)

‘From the moment I held the box of colors in my hands, I knew this was my life. I threw myself into it like a beast that plunges towards the thing it loves.’ (Henri Matisse)

‘Too often we tend to reduce what is strange to what is familiar. I intend to restore the familiar to the strange. Art evokes the mystery without which the world would not exist.’ (René Magritte)

Painful, beautiful, incendiary, dynamythical, enlightening, Pandora's box, colourful, familiarly strange, mysterious ‘Période Vache’.
O.M., the (never-fading) Wild Beast.”
(Caio Campbell; Anglo-Brazilian semiologist and musician)

§

I - Fauvism is the style of les Fauves (French for "the wild beasts"), a loose group of early twentieth-century modern artists whose works emphasized painterly qualities and

strong color over the representational or realistic values retained by Impressionism. While Fauvism as a style began around 1900 and continued beyond 1910, the movement as such lasted only a few years, 1904–1908, and had three exhibitions. The leaders of the movement were Henri Matisse and André Derain;

II -
weimarart.blogspot.com.br/2011/05/magrittes-periode-vache.html

青木ヶ原

[duration 32:56] all rights reserved

+

"´ Death is present every day in our lives. It's not that I take pleasure in the morbid fascination of it, but it is a fact of life´ , once declared (without any hypocrisy - as was his habitude -) José Saramago. Otacílio Melgaço, without any subterfuges, presents this (eternally prevailing) ´motif´ to us from a very particular prism. What autarchy can we really have in relation to death? Regardless of the different cultures, let us speak ´archetypically´ : the human being plus transcendence. And the plurality of its flumes.

Let's proceed: ´ They tell us that suicide is the greatest piece of

cowardice ... that suicide is wrong; when it is quite obvious that there is nothing in the world to which every man has a more unassailable title than to his own life and person', wrote Arthur Schopenhauer. 'An 'unemployed' existence is a worse negation of life than death itself', complements Jose Ortega y Gasset. In turn, a statement by Mark Twain: 'The fear of death follows from the fear of life. A man who lives fully is prepared to die at any time'. 'The thought of suicide is a great consolation: by means of it one gets through many a dark night', Friedrich Nietzsche is direct and incisive. With more whiteness, helping us generate a cohesive text and a context, Anne Frank: 'I don't want to have lived in vain like most people. I want to be useful or bring

enjoyment to all people, even those I've never met. I want to go on living even after my death!' Jorge Luis Borges includes a fascinating note: 'To be immortal is commonplace; except for man, all creatures are immortal, for they are ignorant of death; what is divine, terrible, incomprehensible, is to know that one is immortal'. However, a vital (and enlightening) addendum on the part of Ludwig Wittgenstein: 'Death is not an event in life: we do not live to experience death. If we take eternity to mean not infinite temporal duration but timelessness, then eternal life belongs to those who live in the present'. Approaching the climax, impossible not to close with the golden key through the words of the old bard: 'To be, or not to be: that is the question: Whether

'tis nobler in the mind to suffer The
slings and arrows of outrageous
fortune, Or to take arms against a
sea of troubles, And by opposing end
them? To die: to sleep; No more; and,
by a sleep to say we end The heart-
ache and the thousand natural
shocks That flesh is heir to, 'tis a
consummation Devoutly to be wish'd.
To die, to sleep; To sleep: perchance
to dream: ay, there's the rub.' At last
but not least, Virgil: 'To have died
once is enough.'

(...)

'The thought that I might kill myself
formed in my mind coolly as a tree
or a flower.' (Sylvia Plath)

1) - 35° 28' 12" N, 138° 37' 11" E
(Latitude and longitude of

Aokigahara)

‘Death is the sound of distant
thunder at a picnic.’ (W. H. Auden)

2) - Broad Expanse of Dense
Woodland (樹海 / Jukai)

‘From my rotting body, flowers shall
grow and I am in them and that is
eternity.’ (Edvard Munch)

3) - Sea of Green Foliage/Sea of
Trees (青木ヶ原 / Aokigahara)

[Aokigahara (or Jukai) also known as
the Suicide Forest.]

(...)

Being we now more versed in regard
to the evanescent (or is it exactly the

opposite?) scenario brought to light
by O.M., let us take the sound
direction in what concerns
‘青木ヶ原’ (and, with due
recircumstantialities, all monumental
Melgacian discography).

Observing ...

i - The myriad ingeniously exposed
minutiae here;

ii - The delicacy of each musical
element as if they were meticulous
needles of a thousand-year-old
acupuncture entering our
‘auricular skin’;

iii - A syntax with an immeasurable
poetic content;

iv - An instrumentistic architecture

of a very subtle finish;

v - Timbres that suggest atmospheres of a high metaphysical carat (thereby metamorphically enriching the paroxysmal feeling of solitude provided by the 'enchanted' woodland);

vi - Is incomparable the sensitivity (of Otacílio) to make us immerse in a surreal density (over seconds, minutes or hours and hours) so that we may be, then, slowly invaginated by silence (let yourself be delighted with the original sequence of the three astounding Pieces and the experience will be, I assert, striking enjoymently transcendent);

vii - We identify Nipponese references, we perceive the

presence of cosmopolitanism too; the
artist consecrates impeccable
junction between what's topical and
what's effervesced globally;

viii - The same happens in
chronological scope. Sometimes we
resume the past in traditional
filigrees, sometimes everything is
catapulted into a mesmerizing
futurism, yet always the 'here &
now' is pulsing and realizing the
systole & diastole that postmodern
music has the verve (like no other)
to do. And as if that were not enough,
apotheotically all serving as a flow to
a timeless substantiality;

ix - The ability to create both a sonic
universe of great stature by itself
and stimuli that excite our
imagination to a fabulous imagetic

narrative. In the valent case, this is emphasized by all Melgacian ambiances, in keeping with that thicket (as it's explicitly known) which is synonymous with, in Japonic folklore, dwelling to spirits of the dead or 'yūrei'. In this instance, Otacílio sonorously erects a fantastic (marvelous) realism, the bewitching dimension that so captivates human beings in general. And we go further (this is a feature of cutting-edge music): by means of concrete paraphernalia, O.M. makes us approach there, enter the woods and offers us innumerable connotative epilogues. All the listeners have the freedom to experience what their beings demand inasmuch as, in respect of the magnitude of creation and the self-contained personality of its public, a great artist is always

able to leave open ‘the zeniths’.

[Another impressive prowess: this record is part of a series that reviews fragments of previous works, generating, from them, unprecedented productions. Rare are the artists who possess such a ample legacy that, at the height of their seminal capability, have the privilege of retaking the past as a cosmogonic seed. In fact, Melgaço deconstructs the notion of foretime and proves that everything must be/is ‘presentable’ (in the sense of fatefully inhabiting and fertilizing the present); the everlasting is the nowadays. He do this on a conceptual basis, being fully aware that this sequence of harvests is a valuable part of his legacy because it offers us a planned re-reading, a revitalized

outlook of the creator himself from
its creatures - shifting them to the
condition of novel generations];

x - The composure of the composer
O.M. (before concepts like rhythm,
melody, harmony and so many
vertebrae that are their
dismemberments) is (without
allowing itself to be unpalatable)
inventive, iconoclastic ... contributing
so that the history of the music
continues to evolve ascensionally;

xi - The multi-instrumentalist O.M.
and his guests, technically and
inspiredly, are vehicles (in its
excellence) liable to give corporeity
to a progeny often so subjective and
abstract or even, not infrequently,
supposedly untranslatable;

xii - The arranger O.M. is attentive, quantically attentive to the complexity in force, and keen to regiment and sew whatever is necessary for the Esprit's sake of each auscultatable fruit;

xiii - The mixer, masterizer and post-producer (I underline the artistic designer) O.M. actively influencing the whole result; altering, alquimizing, metamorphosing the sound (and, taking into account the sleeves of the discs, equally viewable) matter so that, finally, he/' they' can reach the shape that will be handwritten (and immortalized) in time and space;

... one by one of us may conclude that we're facing a condensed masterpiece. Balanced, equalized,

quintessential. Nothing, not even the most Lilliputian of the noises in this opus, is superfluous.

With contemporary music in the limelight, I undoubtedly consider the Melgacian ‘青木ヶ原’ a landmark." (Pablo S. Paz; Argentinean musicologist)

"青木ヶ原 or 樹海 is a forest on the northwestern flank of Japan's Mount Fuji thriving on 30 square kilometers (12 square miles) of hardened lava. The western edge of Aokigahara, where there are several caves filled with ice, is a popular destination for tourists and school trips. Parts of Aokigahara are very dense, and the porous lava absorbs sound, helping to provide visitors with a sense of solitude.

As Mr. Paz has already mentioned, the forest has a historical reputation as a home to ‘yūrei’ or ghosts of the dead in Japanese mythology. In recent years, Aokigahara has become internationally known as one of Japan's most popular destinations for suicide, and signs at the head of some trails urges suicidal visitors to think of their families and contact a suicide prevention association.

Aokigahara has been referenced in several media, including anime and manga, films, video games, literature, and music. I believe it’s noteworthy: Kuroi Jukai (Black Sea of Trees) by Seichō Matsumoto, a 1960 novel that refers to the popularity of the forest as a suicide spot and the Japanese noise collective ‘Shroud of vapour’ that recorded three sessions in the

forest, two of which appear on the album *Suicide Forest Sessions*.

‘青木ヶ原’ by Otacílio Melgaço. It’s not a gloomy, mortuary, funereal work. Addressing issues that are beyond common sense, which extrapolate banal or shabby themes from a tendentially superficial quotidian, ... has always been something embraced by great artists. Often, we access controversial niches as is the case of suicide. Not as an apology, certainly not. But the search for new angles and dimensions, open to other faces of humanism plus mythology, philosophy, etc. Otacílio Melgaço invites us to penetrate this ‘forest’, as a way of looking at ourselves with more scrutiny, boldness, depth. Even putting us side by side with life and

death ... at every step; each intuition,
sensation, thought, reflection ... of a
journey both abyssal and
stratospheric. And he challenges
himself to accomplish such daedal
odyssey through a care, acuteness,
fineness, majesty, minuteness ...
worthy of all laurels.

>> Symbolizing the plurality involved,
some idiosyncratic (and
controversial) points of view, among
others, that seem to me to be
covered by O.M. (and his exuberantly
metaphorical and polysemic
sound proles):

‘Every man has the right to risk his
own life in order to preserve it. Has
it ever been said that a man who
throws himself out the window to
escape from a fire is guilty of

suicide?´ (Jean-Jacques Rousseau)

Melgaço and questions that relativize
enough the act of self-murder:
relating it (each case is a case) with
risks that are linked to the
preservation of it (the eternity
instead of synchronicity. Perhaps, in
a magical thought, to cross the
boundaries of infinity - and achieve
the perpetuity of being - when it so
decides). An extreme paradox that
has relevance when, for some, belief
in a postmortem life becomes a hope
(ultimately, after warnings and
elucidations and supports: the power
of decision lies with the person
themselves);

´ Life is only a long and bitter suicide,
and faith alone can transform
this suicide into

a sacrifice.'
(Franz Liszt)

Melgaço and the preponderantly
ritualistic sense that surrounds the
way we can glimpse existence/non-
existence (and the conduits and yet
shortcuts between them);

'Drunkenness is temporary suicide.'
(Bertrand Russell)

Melgaço and alterations in the state
of consciousness (not necessarily
through the use of psychotropic or
substances intoxicants) that can
happen if by the qualitative
elevation/expansion/development of
our perceptions, for example. [His
music, by the way, is a vast stimulus
to this: (to) a reinvention of
sensations (plus other forms of

ontological apprehension) and the integral metabolism (emotional, intellectual, etc.) of it.] The possibility that - in life - we may experience phenomena that seem to have extrapolated our waking conditions, instituting metaphysical punctures that surpass the said lucidity;

‘There is but one truly serious philosophical problem and that is suicide.’ (Albert Camus)

Melgaço and such heterodox synesthesia, i.e., the sum of several vehicles of human knowledge (of varied origins and precepts) in favor of the unveiling and dialectic of more tacit thematics such as suicide;

‘Killing yourself is a major commitment, it takes a kind of

courage. Most people just lead lives
of cowardly desperation. It's kinda
half suicide where you just dull
yourself with substances.' (Robert
Crumb)

Melgaço and the dilemma: take own's
life is an act of courage or
cowardice? This also concerns the
respect we must have for the
freedom we all have to be, as much
as possible, masters of our destinies.
Often, cowardice is in the
prolongation of an inhuman
existence. For some, the 'post-
human' may be a promising path.
None of this is generalizable, but we
can not nourish a merely Manichaeian
stance ('right or wrong', 'victim or
culprit', 'brave or caitiff');

'Early on, if I was alone two three

nights in a row, I'd start writing
poems about suicide.' (Jack
Nicholson)

Melgaço and sublimation: reflecting
on it, expressing about it ... are
means of making the death (including
by giving up living) a simulacrum (the
art is so perfect for this!), and thus
new life-giving perspectives have the
chance to surface;

'Civilizations die from suicide, not by
murder.' (Arnold J. Toynbee)

Melgaço and the dilatation of a
concept that's considered as
individual and nontransferable (even
when group, it's still a cell and not
an organism) to the point of raising it
to the proportion of a nation and its
directives if more (through political

corruption, economic irresponsibility, social degeneration, cultural misrepresentation and so on) mortifying than vivifying. The attention here should focus on non-passive postures and thus helping to stop populations being puppets in unscrupulous arriviste hands. [Any similarity to a part of the current Brazilian conjuncture is not mere coincidence. Fortunately, (some judges, public prosecutors ...) another part has been struggling to get the country clean; and even this seems to me to be one of the messages implicit in such resounding spawn.] <<

Jukai (受戒) is also the name of a rite of initiation for Buddhists. A watershed. Principles are received. Like: 'To do no evil, to do good, and

to do good for others.' Mere co-occurrence? I do not believe. At the very least, by not allowing these subjects to become a taboo and when making their transfers to the artistic cosmos, the same prescriptions (as mentioned above) establish themselves, constructively, even more universal. As well as the intriguing and propositive creations of Otacílio Melgaço." (Caio Campbell; Anglo-Brazilian semiologist and musician)

8

I - The forest floor consists primarily of volcanic rock and is difficult to penetrate with hand tools such as picks or shovels. The forest itself is very dense, and one can get lost easily if leaving the official trails.

Because of this, in recent years, hikers and tourists trekking through Aokigahara have begun to use plastic tape to mark their paths so as to avoid getting lost. Past the designated trails leading to tourist attractions such as the Ice Cave and Wind Cave, the first kilometer of the forest is littered with tape and other rubbish left by tourists, despite officials' attempts to remove it. After the first kilometer into Aokigahara towards Mount Fuji within the Fuji-Hakone-Izu National Park, the forest is in better condition, with little to no litter and few obvious signs of human presence. However, portrayals of Aokigahara where navigational compasses go haywire are false. The needle of magnetic compasses will move if placed directly on the lava, but compasses should work fine if

held at a normal height;

II - Aokigahara has indeed become one of many destinations for suicide in Japan. For example, Aokigahara is sometimes referred to as the most popular site for suicide in Japan even though there is little evidence to support that claim. In fact, available statistics show many more Japanese choose to end their lives by jumping in front of trains in Tokyo than by venturing to the slopes of Mount Fuji.

In 2003, 105 bodies were found in the forest, exceeding the previous record of 78 in 2002. In 2010, the police recorded more than 200 people having attempted suicide in the forest, of whom 54 completed the act. Suicides are said to increase during March, the end of the fiscal

year in Japan. As of 2011, the most common means of suicide in the forest were hanging or drug overdose. In recent years, local officials have stopped publicizing the numbers in an attempt to decrease Aokigahara's association with suicide.

The rate of suicide has led officials to place a sign at the forest's entry, written in Japanese, urging suicidal visitors to seek help and not take their own lives. Annual body searches have been conducted by police, volunteers, and attendant journalists since 1970.

The site's popularity has been attributed to Seichō Matsumoto's 1960 novel *Kuroi Jukai* (Black Sea of Trees). However, the history of

suicide in Aokigahara predates the novel's publication, and the place has long been associated with death; ubasute may have been practiced there into the nineteenth century, and the forest is reputedly haunted by the yūrei of those left to die;

III - The lay Buddhist ordination
(Chinese: 受戒; pinyin: shòu jiè,
Korean: sugye (수계 and

Japanese: Jukai (受戒)

refers to the public ordination ceremony wherein a lay student of Buddhism receives certain Buddhist precepts. The particulars of the ceremony differ widely by country and by school of Buddhism.

In Japan:

Sōtō school

In the Sōtō school students take refuge in the Three Jewels (or Three Refuges), the Three Pure Precepts ("to do no evil, to do good, and to do good for others") and the Ten Grave Precepts. Students must undergo a period of study for their Jukai ceremony, which in most Sōtō Zen traditions is at least two years.

Rinzai school

In the Rinzai school students take refuge in the Three Jewels (or Three Refuges) and, similarly to the Chinese and Korean practices derived from India, they receive the five precepts for laypersons.

V a t h e k

[duration 48:40] all rights reserved

+

"Inspired by medieval music from the Gothic period (13th to 15th centuries), Otacílio Melgaço, based on the Gothicism (in its most seminal silhouette), baptizes the three Pieces of this hypnotic work. A bewitching interpenetration for both our fecund imaginations and outcropped senses.

‘Where there is mystery, it is generally suspected there must also be evil’, you agree? ‘The Castle of Otranto’, ‘Vathek’ and ‘The Monk’ are wombs of a terrific, preternatural truth. ‘For truth is always strange; stranger than fiction’, states Lord Byron. We’re here, Ladies and Gentlemen, before the truest face of the audible beauty:

the one that houses the fantastic, the
one that reveals the supernatural.

‘Obscurity is necessary in order to
experience the Terror of the
unknown’, if we delve into Gothic
Romanticism. ‘Obscurity is
necessary in order to experience the
unknown Self’, Melgaço would say,
as I see him. That’s his sublimity.
Thus Otacílio extrapolates a literary
(or musical) genre to elevate his
Aesthetics to the h-u-m-a-n
genre/race (that all encompasses).

‘Vathek’, the album as a whole, is
replete with atriums, porticos,
vaults, crypts and galleries.
Therefore: crumbling castles,
desolate abbeys, haunted forests,
secret passageways, hidden rooms,
dungeons ... however without any

pyrotechnics. On the contrary, the level of subjectivity is so high that O.M. is not interested in petrify, horrify, put the fear of God (or of ...) into anyone by means of sound (and narrative) stratagems, ruses, devices, maneuvers, but rather to seek in our abyss the most ascensional. What he does is transfix us, leaving us motionless (dead-alive) but in view of the Wonder.

Anyone who does not have a panoramic view of Gothic literature, if it's deepened through research, will find that its reach goes far beyond stereotypes since carrying this theme to the present, the Brazilian composer/multi-instrumentalist, ergo, transcends the psychology of terror (fear, madness, sexual

debauchery, deformation of the body) and supernatural imagery (ghosts, demons, specters, monsters).

Mr. Melgaço suggests directing a spotlight on: political discussion (monarchism, revolutions, industrialization), reflections on power (colonialism, the role of women, sexuality), religious aspects (catholicism, inquisition, crusades), aesthetic conceptions (neoclassicism, romanticism, 'sublime'), philosophical (Nature, Plato, Aristotle, Rousseau), as well as other possible interpretative keys. If we all look hard, we'll see that these topics are nowadays extremely metaphorical and recontextualized. Three examples among several: 1) - When many nations purposely want

to make 'terrorist' and 'Muslim' synonyms, would not it be a form disguised as neo-crusade?; 2) - When some Agrochemical and Agricultural Biotechnology Corporations become predominant about the triad 'transgenic seeds, royalties, and intellectual property', will we not face a disguised form of neo-colonialism (in the near future)?; 3) - When some rulers cling to power; through 'mandates' that renew themselves to the point of becoming endless; in a totalitarian manner; instituting the mafia state; eliminating - in many ways, from the most subtle to the most drastic - its opponents; despite being elected (suspiciously); would it not be a disguised form of neo-monarchy (that is, eternalized in their masked kingdoms: 'anointed beings' who

enjoy a ‘democratic dictatorial’ reign)? And so on. [These are relevant proofs of how much Otacílio Melgaço makes contemporary everything he touches (either through thematics placed in focus, or by his impactful/reflective sound incursions etc.), and the more he rises to the timeless, the more decisive is his relation to present times and the potency to artistically influence its course.]

Once this addendum is explained, let us return to the sonic universe subtly replete with (no less metaphorical and recontextualizing) crumbling castles, desolate abbeys, haunted forests, secret passageways, hidden rooms, dungeons ... There are undisclosed pathways between one track and

another (until our hearing uncovers them); one of the most captivating curiosities of the work is the inventive utilization of Tritone (in the Middle Ages the Catholic Church forbade the use of this dissonance that at the time was considered demonic. The tritone interval was known as ´diabolus in musica´); the compositional and stylistic elements of ´holy´ (poignantly ritualistic) content make the proposed auscultatable scenario more intriguing because it´s in the very sacredness (antithetic to any Gothic caricature) that O.M. will seek and bring to light the master signification of this creation (see the almost blinding radiance that exalts the cover of the album; demonstration of this very rich paradox). Yes, and so on ...

‘I have always believed that the material world is governed by nonmaterial sources, (...) an exercise in the spiritual as well as the material. I have always been attracted to the Gothic and spiritual imagination, and I've always been interested in visionaries’, uttered the English biographer, novelist and critic Peter Ackroyd. [Nothing more g-o-t-h-i-c than the current relationship between reality and virtuality, man and technology, do you agree?] Anyway, Ackroyd's phrase could be as much about ‘Vathek’ as about the very creator of this designing trilogical (tritonious) Opus.

Gopa fara!" (Pablo S. Paz;
Argentinean musicologist)

"As you know, Gothic art was a style of medieval art that developed in Northern France out of Romanesque art in the 12th century AD, led by the concurrent development of Gothic architecture. It spread to all of Western Europe, and much of Southern and Central Europe, never quite effacing more classical styles in Italy. In the late 14th century, the sophisticated court style of International **Gothic** developed, which continued to evolve until the late 15th century. In many areas, especially Germany, Late Gothic art continued well into the 16th century, before being subsumed into Renaissance art. Primary media in the Gothic period included sculpture, panel painting, stained glass, fresco and illuminated manuscripts.

A leap now, toward Melgacian
‘Vathek’ and the Gothicism.

Dark romanticism (often conflated with Gothicism) is a literary subgenre of Romanticism. From its very inception in the late 18th century, Romanticism's celebration of euphoria and sublimity had been dogged by an equally intense fascination with melancholia, insanity, crime and shady atmosphere, with the options of ghosts and ghouls, the grotesque, and the irrational. The name ‘Dark Romanticism’ was given to this form by the literary theorist Mario Praz in his lengthy study of the genre published in 1930, ‘The Romantic Agony’.

According to the critic G. R.

Thompson, 'the Dark Romantics adapted images of anthropomorphized evil in the form of Satan, devils, ghosts, werewolves, vampires, and ghouls' as emblematic of human nature.

Thompson sums up the characteristics of the subgenre, writing:

'Fallen man's inability fully to comprehend haunting reminders of another, supernatural realm that yet seemed not to exist, the constant perplexity of inexplicable and vastly metaphysical phenomena, a propensity for seemingly perverse or evil moral choices that had no firm or fixed measure or rule, and a sense of nameless guilt combined with a suspicion the external world was a delusive projection of the

mind--these were major elements in the vision of man the Dark Romantics opposed to the mainstream of Romantic thought.'

Perhaps what O.M. means by his offspring is to suggest an ambiguous, double-meaning 'redemption' for this 'man'. Not through moralism or religion.

Through art.

Through great Art." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Gothic fiction, which is largely known by the subgenre of Gothic horror, is a genre or mode of

literature and film that combines fiction and horror, death, and at times romance. The name Gothic refers to the (pseudo)-medieval buildings, emulating Gothic architecture, in which many of these stories take place.

The Castle of Otranto is a 1764 novel by Horace Walpole. It is generally regarded as the first gothic novel, initiating a literary genre which would become extremely popular in the later 18th and early 19th century, with authors such as Charles Maturin, Ann Radcliffe, Bram Stoker, Edgar Allan Poe and Daphne du Maurier;

II - Vathek (alternatively titled Vathek, an Arabian Tale or The History of the Caliph Vathek) is a

Gothic novel written by William Beckford. It was composed in French beginning in 1782, and then translated into English by Reverend Samuel Henley in which form it was first published in 1786 without Beckford's name as *An Arabian Tale, From an Unpublished Manuscript*, claiming to be translated directly from Arabic. *Vathek* capitalised on the 18th (and early 19th) century obsession with all things Oriental, which was inspired by Antoine Galland's translation of *The Arabian Nights* (itself retranslated, into English, in 1708). Beckford was also influenced by similar works from the French writer Voltaire. His originality lay in combining the popular Oriental elements with the Gothic stylings of Horace Walpole's *The Castle of Otranto* (1764). The result stands

alongside Walpole's novel and Mary Shelley's *Frankenstein* (1818) in the first rank of early Gothic fiction;

III - *The Monk: A Romance* is a Gothic novel by Matthew Gregory Lewis, published in 1796. A quickly written book from early in Lewis's career (in one letter he claimed to have written it in ten weeks, but other correspondence suggests that he had at least started it, or something similar, a couple of years earlier), it was published before he turned twenty. Its convoluted and scandalous plot has made it one of the most important Gothic novels of its time, often imitated and adapted for the stage and the screen;

IV - In music theory, the tritone is strictly defined as a musical interval

composed of three adjacent whole tones. For instance, the interval from F up to the B above it (in short, F–B) is a tritone as it can be decomposed into the three adjacent whole tones F–G, G–A, and A–B. According to this definition, within a diatonic scale there is only one tritone for each octave. For instance, the above-mentioned interval F–B is the only tritone formed from the notes of the C major scale. A tritone is also commonly defined as an interval spanning six semitones. According to this definition, a diatonic scale contains two tritones for each octave. For instance, the above-mentioned C major scale contains the tritones F–B (from F to the B above it, also called augmented fourth) and B–F (from B to the F above it, also called diminished fifth,

semidiapente, or semitritonus). In twelve-equal temperament, the tritone divides the octave exactly in half.

In classical music, the tritone is a harmonic and melodic dissonance and is important in the study of musical harmony. The tritone can be used to avoid traditional tonality: "Any tendency for a tonality to emerge may be avoided by introducing a note three whole tones distant from the key note of that tonality." Contrarily, the tritone found in the dominant seventh chord helps establish the tonality of a composition. These contrasting uses exhibit the flexibility, ubiquity, and distinctness of the tritone in music. The condition of having tritones is called tritonia; that of having no

tritones is atritonia. A musical scale or chord containing tritones is called tritonic; one without tritones is atritonic.

Doppelgänger

[duration 17:31] all rights reserved

+

"Doppelgänger, according to the Germanic legends, is a monster or fantastic being who has the gift of representing an identical copy of a person he chooses or who accompanies (hypothetically this means that each person has his own). The Doppelgängers have actions similar to those of the shapeshifters, since they're supposed to imitate at all people copied, from the external features to even their own, and deeper internal ethos. The Doppelgängers usually have a mania of wanting to disturb the life of their counterparts (the current ones are usually those tormented).

Belonging to a succession of unusual characters (or thematics) translated into music by Otacílio Melgaço, the Double-goer is one that inspires us with peculiar curiosity. Perhaps because we can almost instantly find several possibilities of translating it also into countless contexts of our existence, from the most philosophical to the subjectively behavioral.

Sonorously it's monumentally impressive; an enigmatic fusion of (to the point that sometimes they become indiscernible) strings, winds and percussion generating a paradoxical spectral density capable of taking our breath away. There's the presence of perceptible Melgacian acumen when, for example, the whole Opus has an own

duplicity; the same Piece is heard parallel to the lapse of a few seconds, so O.M. institutes for his composition a Double-goer too.

The minutiae has no end: the term can be heard, through a voice, as a premonitory annunciation, but when it's listened again, it's pronounced reversely. Metaphors are as provocative as sonic creation itself.

Plus: keep an eye on how Otacílio redirects the painting of Simone Martini (c.1844 - 1344), an Italian painter born in Siena. He was a major figure in the development of early Italian painting and greatly influenced the development of the International Gothic style. The image of the cover is an interference in the work of the old master. The painting

becomes a silkscreen. As did Andy Warhol, in front of Marilyn Monroe, Elizabeth Taylor, Mao Tse-tung and so many others. There's, then, a reproduction of an original figure, its duplication (in the case of screen printing, it's often done in an unpredictable way, through erratic changes). In modern art, raised to

the **pinnacles**, to the series.

Certainly there's an acid comment that cites the contemporary world as, in several connotations, a frenetic sequencing of 'copy & paste'. The present somber tone is justified. But in addition, Niccolo Machiavelli's words might have come out of Melgaço's mouth: 'It is double pleasure to deceive the deceiver.'

(Pablo S. Paz; Argentinean musicologist)

"´ If the theater exists to allow the repressed to live, a kind of atrocious poetry is expressed through strange acts in which changes in the fact of life show that the intensity of life is intact and that it would be enough to direct it better.´ (Antonin Artaud, *The Theatre and Its Double*)

1 -

Some relevant references:

In *Prometheus Unbound* by Percy Bysshe Shelley, the concept of a doppelgänger double was described as a counterpart to the self. Edgar Allan Poe's story *William Wilson* (1839) describes the double with the sinister, demonic qualities of a pursuer or challenger of the real self's psychological equilibrium.

George Gordon Byron used doppelgänger imagery to explore the duality of human nature.

Dostoyevsky's novel *The Double* represents the doppelgänger as an opposite personality who exploits the character failings of the protagonist to take over his life. Charles Williams

Descent Into Hell (1939) has character Pauline Anstruther seeing her own doppelgänger all through her life. Clive Barker's story 'Human Remains' in his *Books of Blood* is a doppelgänger tale. The doppelgänger motif is a staple of Gothic fiction, arguably its central expression of character. The doppelgänger motif in contemporary literature is widely used in a loop novels Eugene

Gagloevs 'Zertsalia' ('Зерцалия') (approximate translation - 'Country in through the

looking glass' or 'Country Mirrors'). Also see the Dutch novel *De donkere kamer van Damokles* (1958) by W.F. Hermans, or E.T.A. Hoffmann, *Die Elixiere des Teufels* (1815–16). John Donne, Johann Wolfgang von Goethe and George Tryon also addressed the same subject-matter.

2 -

'That man, especially when he slept, when his features were motionless, showed me my own face, my mask, the flawlessly pure image of my corpse [...] in a state of perfect repose, this resemblance was strikingly evident, and what is death, if not a face at peace – its artistic perfection? Life only marred my d-o-u-b-l-e; thus a breeze dims the bliss

of Narcissus; thus, in the painter's absence, there comes his pupil and by the superfluous flush of unbidden tints disfigures the portrait painted by the master.' (Vladimir Nabokov)

A doppelgänger is a look-alike or double of a living person, sometimes portrayed (for those who believe) as a 'paranormal phenomenon', and is usually seen as a harbinger of bad luck. In other traditions and stories, they recognize one's 'double-goer' as an evil twin.

3 -

'Many people say, Who's my doppelganger?, when maybe they should ask, Whose doppelgänger am I?' (Carson Cistulli)

Doppelgänger is often used in a more general sense to describe any person who physically or behaviorally resembles another person.

4 -

In a more general sense and taking into account the exercise of our acute self-criticism; Mr. Melgaço brings to light a stupendous echo, a terrific reverberation, a pressing double of Cistulli's question (and this is probably one of the key issues of the here and now and of the hereafter): are we

doppelgängers of whom?" (Caio Campbell; Anglo-Brazilian semiologist and musician)

I - The application by English-speakers of this German word to the paranormal concept is relatively recent; Francis Grose's *Provincial Glossary* of 1787 included the term *fetch* instead, defined as the "apparition of a person living." A best-selling book on paranormal phenomena, Catherine Crowe's *The Night-Side of Nature* (1848), helped make the German word well-known. However, the concept itself, of alter egos and double spirits, has appeared in the folklore, myths, religious concepts, and traditions of many cultures throughout human history.

In Ancient Egyptian mythology, a *ka* was a tangible "spirit double" having

the same memories and feelings as the person to whom the counterpart belongs. In one Egyptian myth entitled, *The Greek Princess*, an Egyptian view of the Trojan War, a ka of Helen was used to mislead Paris of Troy, helping to stop the war.

In Norse mythology, a *vardøger* is a ghostly double who precedes a living person and is seen performing their actions in advance. In Finnish mythology, this is called having an *etiäinen*, i.e., "a firstcomer".

In Breton mythology as well as in Cornish and Norman French folklore, the *doppelgänger* is a version of the *Ankou*, a personification of death;

II - Heautoscopy is a term used in psychiatry and neurology for the

reduplicative hallucination of "seeing one's own body at a distance". It can occur as a symptom in schizophrenia and epilepsy. Heautoscopy is considered a possible explanation for doppelgänger phenomena;

III - In the field of digital marketing, the term has a specific meaning which is related to branding. When someone creates a negative portrait of a particular logo/brand of an entity, it is also known as doppelgänger.

W a l l
O f
S o u n d

[duration 34:22] all rights reserved

+

"Noise music, electronic pointillism,
minimalist spectra, psychedelic
interventions, oriental fragrances ...:
all surrounded by
‘walls of sound’.

Impacted resonant territorialities,
lofty subdivisions of audible
spatiality, potency verticalization, the
thickness of fermented synchronicity
... so, Ladies and Gentlemen, the
focused quintessentialist Melgacian
offspring is lifted up!

Wall of sound. ‘Barricade’ used as a
descriptor for a ‘bushy’ or loud
stereo, often as part of a piece of
music. The technique of Phil Spector

is distinct from what's typically characterized as a 'wall of sound', according to author Matthew Bannister. During the 1980s, 'Jangle and drone plus reverberation create[d] a contemporary equivalent of Spector's massive, ringing, cavernous noise and a device used by many indie groups: Flying Nun, from Sneaky Feelings' Send You to Straitjacket Fits and the JPS Experience'. He cites 1960s psychedelic and garage rock such as the Byrds' 'Eight Miles High' (1966) as a primary musical influence on the movement. Everything leads me to believe that Mr. Melgaço addresses both possibilities. And a third: beyond the empirical sense, there's the poetic-imagetic (in my view, would be very well 'portrayed' by René François Ghislain Magritte.

So I emphasize the surrealism of the theme). And a fourth: the metaphorical (in this case, Otacílio was accurate in choosing Eadweard J. Muybridge as the cover of his album).

Cavernous, ringing, massive noise. Valuable predicates that mirror the viscerality of a work that, (this time) in the best sense, makes, one by one of the hearers, another brick in the Wall." (Pablo S. Paz; Argentinean musicologist)

"We were working on the transparency of music; that was the Teddy Bears sound: you had a lot of air moving around, notes being played in the air but not directly into the mics. Then, when we sent it all into the chamber, this air effect is

what was heard—all the notes jumbled and fuzzy. This is what we recorded—not the notes. The chamber.’ (Marshall Leib)

The Wall of Sound (also called the Spector Sound) is a music production formula developed by American record producer Phil Spector at Gold Star Studios in the 1960s, with assistance from engineers Stan Ross, Larry Levine, and the session musician conglomerate known as ‘the Wrecking Crew’. The intention was to create a dense aesthetic that came across well on AM radio and jukeboxes popular in the era.

In order to attain the Wall of Sound, Spector's arrangements called for large ensembles (including some

instruments not generally used for ensemble playing, such as electric and acoustic guitars), with multiple instruments doubling and even tripling many of the parts to create a fuller, richer sound. Spector also included an array of orchestral instruments—strings, woodwind, brass and percussion—not previously associated with youth-oriented pop music, characterizing his methods as ‘a Wagnerian approach to rock & roll: little symphonies for the kids’.

Dense pulsate platforms filled to capacity, vibrating corporeity tending to be uninterrupted, pellucid monumentality from a totalizing ultraesthetic perspective, multi-layered idiosyncratic structures ... are not playthings for kids. Reflecting

on the creation of O.M., maybe (devisable) heterodox contemporary Wagnerian symphonies. Richard Taruskin, American musicologist/music historian/critic, said that "everybody feels oppressed during a Wagner performance. That is part of the appeal." Another Richard, Wagner himself once commented: "I am fond of them, of the inferior beings of the abyss, of those who are full of longing." Does such triadic noise music bring us, perchance, the appeal of the abyss? A longing of oppression? With what connotation? "Overlying", "submerging"? Could it be the specific gravity of Art that snatches, ravishes, enraptures? This seems to me the starting point for deciphering such stately awe-inspiring "Wall of Sound". (Caio Campbell; Anglo-

Brazilian semiologist and musician)

&

I - It has been inaccurately suggested in critical shorthand that Spector's "wall of sound" filled every second with a maximum of noise. Biographer David Hinckley wrote that the Wall of Sound was flexible, more complex, and more subtle, elaborating:

Its components included an R&B-derived rhythm section, generous echo and prominent choruses blending percussion, strings, saxophones and human voices. But equally important were its open spaces, some achieved by physical breaks (the pauses between the thunder in "Be My Baby" or "Baby, I

Love You") and some by simply letting the music breathe in the studio. He also knew when to clear a path, as he does for the sax interlude and [Darlene] Love's vocal in "(Today I Met) The Boy I'm Gonna Marry".

The Wall of Sound has been contrasted with "the standard pop mix of foregrounded solo vocal and balanced, blended backing" as well as the airy mixes typical of reggae and funk. Jeff Barry said: "[Spector] buried the lead and he cannot stop himself from doing that ... if you listen to his records in sequence, the lead goes further and further in and to me what he is saying is, 'It is not the song... just listen to those strings. I want more musicians, it's me.'" Musicologist Richard Middleton

wrote: "This can be contrasted with the open spaces and more equal lines of typical funk and reggae textures [for example], which seem to invite [listeners] to insert [themselves] in those spaces and actively participate." Closer reflection reveals that the Wall of Sound was compatible with, even supportive of, vocal protagonism. Such virtuosity was ultimately serving of Spector's own agenda—The Righteous Brothers' vocal prowess provided him a "secure and prosperous headrest", such as in Bobby Hatfield's rendering of "Unchained Melody".

Wagnerian rock derives its characterization from a merge between Spector's Wall of Sound and the operas of Richard Wagner;

II - The intricacies of the technique were unprecedented in the world of sound production for popular records. Wrecking Crew guitarist Barney Kessel would note: "Musically, it was terribly simple, but the way he recorded and miked it, they'd diffuse it so that you couldn't pick out any one instrument. Techniques like distortion and echo were not new, but Phil came along and took these to make sounds that had not been used in the past. I thought it was ingenious." According to Beach Boys leader Brian Wilson, who used the formula extensively: "In the '40s and '50s, arrangements were considered 'OK here, listen to that French horn' or 'listen to this string section now.' It was all a definite sound. There weren't combinations of sound, and with the advent of Phil Spector, we

find sound combinations, which—
scientifically speaking—is a brilliant
aspect of sound production."

Ars
Subtilior

[duration 31:42] all rights reserved

+

"Ars Subtilior (‘More Subtle Art’) is a musical style characterized by rhythmic and notational complexity, centered on Paris, Avignon in southern France, also in northern Spain at the end of the fourteenth century. The style also is found in the French Cypriot repertory. Often the term is used in contrast with *ars nova*, which applies to the musical style of the preceding period from about 1310 to about 1370; though some scholars prefer to consider the *ars subtilior* a subcategory of the earlier style. Primary sources for the *ars subtilior* are the Chantilly Codex, the Modena Codex (Mod A M 5.24), and

the Turin Manuscript (Torino J.II.9).

Manuscripts of works in the *ars subtilior* occasionally were themselves in unusual and expressive shapes, as a form of eye music. As well as Baude Cordier's circular canon and the heart-shaped score, Jacob Senleches's *La Harpe de melodie* is written in the shape of a harp. To create such wraparound sound Pieces, Mr. Melgaço relied on several plastic molds, translating his perception of geometer (and also visual artist) into its sonic confines.

The photograph on the cover of the album, taken by Otacílio himself at an exhibition held in his present city of Belo Horizonte, proves this. There's a relationship - deliberate or not - with some very specific paintings by

the Belgian René Magritte. For
example,

‘The Tomb of the Wrestlers’
[> www.renemagritte.org/images/paintings/the-tomb-of-the-wrestlers.jpg <]

and

‘The Listening Room’
[> [www.renemagritte.org/the-listening-room.jsp#prettyPhoto\[image1\]/0/](http://www.renemagritte.org/the-listening-room.jsp#prettyPhoto[image1]/0/) <]

have a kinship with the surreal (it’s not a montage, is a veridical) image that heads this remarkable discographic prole. Undoubtedly, not only one of the settings of the scores used but also a creative

metaphorical representation (by the proportions adopted, endowed with exciting irony) aimed at a 'more subtle Art'.

According to Francis Bacon, 'the subtlety of nature is greater many times over than the subtlety of the senses and understanding.' Facing a natural creation of Brazilian composer and multi-instrumentalist Otacílio Melgaço, yes, we'll need our senses and understanding (to feel it, to comprehend it), and so, consequently, be closer to our (always grutable) human nature. And far beyond. Like 'Ars Subtilior' can fascinatingly reveal to us." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Musically, the productions of the ars

subtilior are highly refined, complex, difficult to sing, and probably were produced, sung and enjoyed by a small audience of specialists and connoisseurs. Hoppin suggests the superlative *ars subtilissima*, saying, 'not until the twentieth century did music again reach the most subtle refinements and rhythmic complexities of the manneristic style.' They are almost exclusively secular songs, and have as their subject matter love, war, chivalry, and stories from classical antiquity. There are even some songs written in praise of public figures (for example Antipope Clement VII).

Daniel Albright compares avant-garde and modernist music of the 20th century's 'emphasis on generating music through technical

experiment' to the precedent set by the ars subtilior movement's 'autonomous delight in extending the kingdom of sound.' He cites Baude Cordier's perpetual canon *Tout par compas* (All by compass am I composed), notated on a circular staff. Albright contrasts this motivation with 'expressive urgency' and 'obedience to rules of craft' and, indeed, *ars subtilior* was coined by musicologist Ursula Günther in 1960 to avoid the negative connotations of the terms *manneristic style* and *mannered notation*. (Günther's coinage was based on references in *Tractatus de diversis figuris*, attributed to Philippus de Caserta, to composers moving to a style 'post modum subtiliorem comparantes' and developing an 'artem magis

subtiliter’.)

It’s precisely from this possible
intercrossing of polysemic
perspectives, corroborating the
prism of O.M. that sets out from the
‘avant-garde and modernist music
of the 20th century’ towards his
(already pulsating with the heart of
the 21th) sophisticated timelessness.
Apropos, ‘autonomous delight in
extending the kingdom of sound’ is
an impeccable way of describing -
what I would call - a ‘Melgacian
Motto’ and of which we’re
privileged beneficiaries.

Four compositions, autonomous but
intercommunicating, having, with the
exception of an acupuncturist
percussive touch and some poematic
voices, the strings as an

instrumentistic platform. ' Highly refined, complex', but were not given to light to the (even if collateral) singing (except for a punctual recitation, in the third track). This decision, in my point of view, was wise because there's the metalanguage: not 'love, war, chivalry, or stories from classical antiquity' but Art having Itself as thematic. Therefore, to describe what's in principle indescribable: better musical notes than words; is more appropriate the artistic language itself than the vernacular code.

Strings that sometimes stretch like long-lasting notes, such as serpents in arabesque (each metallic ophidian: a violin and viola and cello vibrating cord) crossing a whole nocturnal

desert; a sound landscape of keen,
penetrating, pervasive extraordinary
shades. Strings that are sometimes,
under metamorphic effects, purely
experimental; proposing bold,
cosmogonic rhythmicities in their
irrepressible expansiveness. Ars
Subtilissima! Magis magicis!

After all, Ladies and Gentlemen,

A r s
e s t
c e l a r e
a r t e m!"

(Pablo S. Paz; Argentinean
musicologist)

&

I - One of the centers of activity of
the style was Avignon at the end of

the Babylonian Captivity of the Papacy and during the Great Schism (1378–1417), the time during which the Western Church had a pope both in Rome and in Avignon. The town on the Rhône had developed into an active cultural center, and produced the most significant surviving body of secular song of the late fourteenth century.

The style spread into northern Spain and as far as Cyprus (which was a French cultural outpost at the time). French, Flemish, Spanish and Italian composers used the style;

II - The main composers of the *ars subtilior* (those from whom at least three compositions in this style are known) are Anthonello de Caserta, Johannes Cunelier, Egidius, Galiot,

Matheus de Perusio, Philipoctus de
Caserta, Jacob Senleches, and
Trebor. Other composers associated
with the style include:

Johannes Ciconia, La flamma del to
amor (Lucca, f.54v)

Baude Cordier, Tout par compas
(Rondeau-canon)

Martinus Fabri

Paolo da Firenze

Guido de Lange, Dieux gart
(Rondeau)

Johannes Symonis Hasprois

Matteo da Perugia

Matheus de Sancto Johanne

Solage, Fumeux fume par fumée
(Rondeau)

Antonio Zacara da Teramo

Anonymous composers at the Nicosia
court of King Janus of Cyprus

Deus
Ex
Machina

[duration 01:00:00] all rights
reserved

+

"I choose two precedents to be
mentioned. The appropriate because,
to a certain extent, they represent a
lineage from which Melgaço
also comes.

[A prologal remark:

Mostly, a work of art exists to be
contemplated in its entirety. A book
is written to be read to the end, a
movie is projected on the screens to
be witnessed until the last scene (as
well as a play, a dance spectacle)
and so on. With music, the same thing
happens. But not always ...

If we reflect on the possibility of

recording a musical composition, depending on its duration, even today it becomes either very difficult or impracticable. If in full. About the first example I will quote, the complete performance (with eight hundred and forty repetitions!) may last anything between fourteen and twenty-eight hours! The second, takes centuries to be fully executed!

Accordingly, the hypothesis of hearing these precious inventions from the first note to the last one becomes quite complicated in one case and impossible in the other. If

we consider the second, for an inexorable reason: we will die long before the final bars. Not even the first one (there are divergences if the composer really wanted so many repetitions but if so) was ‘hypothetically’ made to be

recorded once in an album (or ...) and so merely have the 'repeat' key pressed (for another eight hundred thirty-nine times). Inasmuch as we know that there will always be differences from one cell to another, which were made to be given to light by human hands. Therefore, including considering the one that lasts 'barely' between fourteen and twenty-eight hours, all of us can hear only fragments of both - registered in some support or played live - even if by several interpreters taking turns or ... Such information is indispensable for the understanding of the Melgacian proposition. As another approach to the chronological question and, I'm sure, an evolutionary line.

A substantial point: when an artist,

for some reason, proposes to us a
progeny that
‘extrapolates/overcomes us’
(which is beyond our grasp of
apprehension), there’s much to be
reflected on. One such aspect is hit
hard by Otacílio Melgaço. How can we
deal with issues that go further
human capacity (such as
hyperextensive temporality), but yet
still instigate us to embrace them?
Not an excerpt (and, forgive me, nor
the attempt to find the wholeness in
a fragment - I mean more than that)
however - as far as possible - its
plenitude? We accept this fact as
something consummated (we’re
engulfed by the insoluble character
of the ‘query’ and learned from it -
which is also valid, of course), or are
there other ways we - immersed in
so much relativity - approach and

contact with what belongs to absolute parameters? That's the question asked and, I believe, 'Deus Ex Machina' is a (plausible) answer.]

>> 1) - 'Vexations' is a musical work by Erik Satie. Apparently conceived for keyboard (though the single page of manuscript does not specify an instrument), it consists of a short theme in the bass whose four presentations are heard alternately unaccompanied and played with chords above. The theme and its accompanying chords are written using

strikingly
eccentric and
impractical enharmonic notation. The

Piece is undated, but scholars usually assign a date around 1893-1894 on the basis of musical and biographical evidence.

The Piece bears the inscription ‘In order to play the theme 840 times in succession, it would be advisable to prepare oneself beforehand, and in the deepest silence, by serious immobilities’ (Pour se jouer 840 fois de suite ce motif, il sera bon de se préparer au préalable, et dans le plus grand silence, par des immobilités sérieuses). From the 1960s onward, this text has mostly been interpreted as an instruction that the page of music should be played 840 times, though this may not have been Satie's intention;

2) - ‘Organ²/ASLSP’ (As SLOW as

Possible) is a musical Piece by John Cage and the subject of one of the longest-lasting musical performances yet undertaken. It was originally written in 1987 for organ and is adapted from the earlier work ASLSP 1985; a typical performance of the piano version lasts 20 to 70 minutes. In 1985, Cage opted to omit the detail of exactly how slowly the Piece should be played.

The performance of the organ version at St. Burchardi church in Halberstadt, Germany began in 2001 and is scheduled to have a duration of 639 years, ending in 2640. <<

Also for organ (which is - apparently - a keyboard) and so the yarn of the skein instituted by Satie and Cage is maintained, the original proposal of

Otacílio Melgaço is to record in an album a work that should be played uninterrupted. As much as possible (desirable by the listener). The duration of 'Deus Ex Machina' is one hour. Neither more nor less. But: here. Because it's, according to the composer, a unit of measure. It must be repeated again and again and again as long as it's ceaselessly deepening, ascensional. The only presence of Silence is between one execution and another: this brief deliberate pause, as much as a breathing pulse every sixty minutes.

Unlike previous historical examples, D.M. embraces the technological means for such continuity to occur. Through all possible supports: stereo systems, personal computers, tablets, iPods, smartphones, etc.

According to the same composer:
including the memory! In this case,
not in an occasional or unexpected
way, but as if the mind were
producing again, i.e., reproducing
what had audibly grasped in the
desired/directed manner. Stereo
systems, personal computers,
tablets, iPods, smartphones,
articulated **remembrance** ...
even, linked to this flow, a
presentation on a stage or any other
elected space. Instead of an audience
moving to a place (like a temple, for
example) in which would hear a
fraction of a long or almost 'infinite'
sound Piece; (in the design of
Otacílio) the listener himself would
have the possibility of being
connected to digitalized
performance, wherever he is; go
wherever he goes; whether he's still

or moving. Every imaginable niche; thus, from his bed at home to the streets where he walks (or transits on particular/public transport); since him traversing Nature (in parks and urban squares or in areas far from cities) until the sky (by means of some aircraft) and so forth: the/this music can become ubiquitous. According to Mr. Melgaço, as long as the listener wishes. The end does not depend on the last bars of the work (or on a prior determination of the breeder, yet if it lasts decades and decades), but rather on when the listener, interacting with all possible components, feels or plans to be.

What's important, I reiterate this aspect, is not the displacement of the listener to the site of the execution

of the sound Piece (as usual) and neither the limited portion that he'll attend while can be there, thus, when he moves away from the 'source', he'll be interrupting his hearing. What's most relevant is how much the very composition can be kinetic next to him, 'inside him' and in all the varied and interlinking movements of him. Not like any song or album he'd listen to throughout his day(s), of course. That, millions of people always do. Here we're in another sphere. A hearing that's plannedly inserted into a purpose, which extrapolates the entertainment, distraction or punctual enjoyment. In this sense, the experience of this physical and mental and ... process, for each one will last more than an audible creation being executed beyond six

hundred years however in a fixed point to which the public have to go.

So, have to go back too. Otacílio's intuition, then, is not to propose a breeding that has been played for millennia (but, being very realistic, listened for minutes by each one of us or, for the most available, a little - even for a few hours - today, a little tomorrow, a little next week ... and,

excuse me, I don't think the hypothesis of memento here is applied - unless it's by isolated initiative and certainly not belonging to the creator's scope, in the case of Satie or Cage - the best examples before Melgaço). But yet played over an eon ... as if were a kind of

T h e o c e n t r i c o m p o s i t i o n .

A deified 'totem' in the sense of existing by itself, absolute. It extends through time, lasts longer than a

lifetime - regardless of the period of the listener's life, which, in the end, is who gives meaning to it. Gives meaning to its own existence. It's not in this scenario that O.M. intends to act. He by our side. Not even disregarding what we might call 'transcendence', he suggests (here and from my point of view) an *Anthropocentric composition*. That is, how much a work of art can be metabolized in an hour, a day, a week, a month ... anyway ... like an 'existential frequency', an adopted tuning fork. Not time-spatially being disconnected from who absorbs, interacts, resignifies, personalizes it. Some would say: as an almost omnipresent mantra. Why not? Apropos, we could find, depending on our perspectives, plural denominations since the Subjectivity

is elevated to Olympus and not,
taking into account some effects of
postmodernity, a growing
detachment between the artistic
universe and the audience (either by
dyslexic ephemerisation, or alienated
absorption, or strategic manipulation
inherent in mass culture
conveniently transforming who
should be an interlocutor into mere
consumer, et cetera). One of
Melgaço's genius minutiae: note that
the word 'deus' on the record
sleeve ('god' in Latin and, if you do
not know it, also in Portuguese) is
inserted inside the eye (of an
identifiable face), not inside the ear.
A quite significant (and fairly literal)
figure of speech!

Something deserves to be well
underlined: it's not at stake here

what musical performance, throughout history, will last longer. This is not a concern of Otacílio, neither of John or Erik. The core is another. However, for Melgaço, there's a dimension that's extremely more personal: how much each of us (in respective idiosyncrasies) is related to the idea of, for a certain continuance, instituting 'o-u-r' unique and untransferable 'i-n-f-i-n-i-t-y' in the relation with a sonic work. The Well become the person himself (with the duration of this 'odyssey' being under the yoke of 'how much each one thus proposes itself'). Because you'll be with it all the time, wherever you are, when you are, 'as you are'. At that point, the tentacles of technology free man from fixity (in the field of invaginations - of this

carat -), and fuse 'font' and
'dislocation'. Thus, time will not
need an interruption, as it was
previously. Consequently, in-process
experience also does not. You can
extend your while as much as you
want, remaining connected to music
through the numerous platforms
available currently and increasingly.
In one sentence:

t i m e
a n d
s p a c e
b e c o m e
o n e
a m a l g a m.

Here's the most literal translation of
polysemic continuity, permanence,
abidance (plus eternity?) made by
the present world (not in the form of

a mystical abstraction or philosophical conjecture) and this is the chain by which 'Deus Ex Machina' (paradoxically, having both a philosophical and mystical background) flows.

Addressing now no more epicentrism but the Continent & the Content (or, still metaphorically, the and anthropomorphism); in the relation of humans to art (and music), O.M. - masterly - here, in one way or another, proposes to the listener to become G o d. But also become a M a c h i n e. Both accentuated by the image futuristic of the cover. There would be, Ladies and Gentlemen, a more contemporary and simultaneously, highlighted by the same visionary graphic art, insightful projectable

(transontological) prism than this?"

(Pablo S. Paz; Argentinean
musicologist)

"'Deus ex machina' is a Latin calque from Greek ἀπὸ μηχανῆς θεός (apò mēkhanês theós), meaning 'God from the Machine'. The term has evolved to mean a plot device whereby a seemingly unsolvable problem is suddenly and abruptly resolved by the inspired and unexpected intervention of some new event, character, ability or object. Depending on how it is done, it can be intended to allow a story to continue when the writer has 'painted himself into a corner' and sees no other means to progress the plot, to surprise the audience, to bring the tale to a happy ending, or as a comedic device. The term was coined

from the conventions of Greek tragedy, where a machine is used to bring actors playing gods onto the stage. The machine could be either a crane (mechane) used to lower actors from above or a riser that brought actors up through a trapdoor. Preparation to pick up the actors was done behind the skene. The idea was introduced by Aeschylus and was used often to resolve the conflict and conclude the drama. Although the device is associated mostly with Greek tragedy, it also appeared in comedies.

Again, Brazilian composer and multi-instrumentalist Otacílio Melgaço, (I would say) through a peculiar liturgical perspective (the choice of the tritonious organ as it was

adopted clearly corroborates this),
mixes two metamorphic elements
that are very characteristic of him:
oxymoron and irony. And more:
perenniality (in concept) and - multi-
connotatively - chance (in
empiricism). Stephen Jay Gould
suggests that 'deus ex machina' is,
among others, an 'agent with power
to fracture the unsupportable and
institute the unobtainable.' If I think
of Melgacian creation in focus, I fully
agree." (Caio Campbell; Anglo-
Brazilian semiologist and musician)



I - "Vexations" appears to have had
no performance history before the
idea gained ground that the piece
was required to be played 840 times.
The first of the marathon

performances of the work in this way was produced by John Cage and Lewis Lloyd at the Pocket Theatre in Manhattan by the Pocket Theatre Piano Relay Team, organized by Cage. Pianists included: John Cage, David Tudor, Christian Wolff, Philip Corner, Viola Farber, Robert Wood, MacRae Cook, John Cale, David Del Tredici, James Tenney, Howard Klein (the New York Times reviewer, who coincidentally was asked to play in the course of the event) and Joshua Rifkin, with two reserves, on September 9, 1963. Cage set the admission price at \$5 and had a time clock installed in the lobby of the theatre. Each patron checked in with the clock and when leaving the concert, checked out again and received a refund of a nickel for each 20 minutes attended. "In this way,"

he told Lloyd, "People will understand that the more art you consume, the less it should cost." But Cage had underestimated the length of time the concert would take. It lasted over 18 hours. One person, an actor with The Living Theater, Karl Schenzer, was present for the entire performance.

According to the 1971 edition of the Guinness Book of Records: The New York Times critic fell asleep at 4am and the audience dwindled to six. At the conclusion, one of them shouted "Encore!";

II - On February 5, 2009, Diane Luchese performed "Organ²/ASLSP" from 8:45 a.m. to 11:41 p.m. in the Harold J. Kaplan Concert Hall at Towson University. This 14-hour-and-

56-minute performance, in strict adherence to the score's temporal proportions, is the longest documented performance of the piece by a single person so far, although a full 24-hour performance of the original piece, ASLSP, was given by Joe Drew during the ARTSaha! festival in 2008. Drew has also given 9- and 12-hour performances of the piece, and is planning a 48-hour performance.

On September 5, 2012, as part of John Cage Day at the University of Adelaide, Australia, Stephen Whittington performed an 8-hour version of ASLSP on the Elder Hall organ. The eight sections of the work were each allocated an hour, with each section divided into segments of one minute, within which the

precise timing of events was left open. In performance, seven sections were played, with one omitted and one repeated. Organ registrations were determined by chance procedures.

A 12-hour performance took place on September 4–5, 2015, in an all-night concert at Christ Church Cathedral in Montréal, Québec. The work was performed by the Cathedral organists, Patrick Wedd, Adrian Foster, and Alex Ross, while other Cage compositions were performed simultaneously in the church. The performers used a stopwatch, and the timing of each note was precisely calculated and written into the score;

III - D.E.M. examples:

In H. G. Wells's *The War of the Worlds*, the Martians who have destroyed everything in their path and apparently triumphed over humanity are killed by bacteria.

In the novel *Lord of the Flies*, the rescue of the savage children by a passing navy officer (which author William Golding called a "gimmick") is viewed by some critics as a *deus ex machina*. The abrupt ending conveys the terrible fate that would have afflicted the children (in particular Ralph) if the officer had not arrived at that moment.

J. R. R. Tolkien coined the term *eucatastrophe* to refer to a sudden turn of events that ensures the protagonist does not meet some impending fate. He also referred to

the Great Eagles that appear in several places in *The Hobbit* and *The Lord of the Rings* as "a dangerous 'machine'." Some critics have argued that eucatastrophe, and in particular the eagles, exemplify *deus ex machina*. For example, they save Frodo and Sam from certain death on Mount Doom in *The Return of the King*. Others contend that the two concepts are not the same, and that eucatastrophe is not merely a convenience, but is an established part of a fictive world in which hope ultimately prevails.

Deus ex machina was also used by Charles Dickens in *Oliver Twist*, when in the very peak of climax, Rose Maylie turns out to be the long-lost sister of Agnes, and therefore Oliver's aunt; and she marries her

long-time sweetheart Harry, allowing
Oliver to live happily with his saviour,
Mr. Brownlow.

Madame
Satã

[duration 15:32] all rights reserved

+

"- É melhor ser alegre
que ser triste.
It's better to be happy than
to be sad.

A alegria é
a melhor coisa que existe.
The happiness is the best thing ever.

É assim como a luz no coração.
It's like light into the heart.

Mas pra fazer um samba
com beleza,
But to make a samba with beauty,

É preciso um bocado de tristeza,
It's necessary a bunch of sadness,

Senão não se faz um samba não!
Otherwise you can not make it!

Fazer samba não é contar piada.
To make a samba is not like
to tell a joke.

E quem faz samba assim
não é de nada.
And who does it is way off.

O bom samba é
uma forma de oração.

The good samba is **a kind**
of prayer.

Porque o samba é
a tristeza que balança.
Because the samba is the sadness

that swings.

É a tristeza tem
sempre uma esperança
And inside the sadness
there is always a hope

De um dia não ser mais triste não.
Of one day you're not sad anymore.

Põe um pouco de amor
numa cadência,

Put a bit of love **into a**
rhythm,

É vai ver que ninguém
no mundo vence
So, you'll see that nobody in the
world can beat

A beleza que tem um samba não
The beauty that a samba
has inside itself.

Porque o samba nasceu lá na Bahia,
Because the samba was
born there in Bahia,

E se hoje ele é branco na poesia,
* And today, if it's white
in it's poetry,

Ele é negro demais no coração.
** It's very black deep in the heart.'

('Samba da Benção'
- 'Samba of
the Blessing' -,
by Baden Powell &
Vinicius de Moraes)

[* Making mention of the poet and

lyricist (besides essayist and playwright) Marcus Vinicius da Cruz e Mello Moraes (1913 - 1980), who was caucasian. He claimed to be, because of the admiration for our African legacy, ** 'the blackest white man in Brazil.' O 'Poetinha' (the 'little Poet', its sobriquet) was the co-author of 'The Girl from Ipanema' (being Tom Jobim the composer) and many others songs of great relevance (with various illustrious partners). Vinícius de Moraes was probably the most important lyricist of bossa nova. He served as a national diplomat too. Plus: Baden Powell of Aquino, usually known simply as Baden Powell (1937 - 2000), was a very important, celebrated and influential Brazilian guitarists and guitar composers of his time. He combined classical

techniques with popular harmony and swing. Eclectic, performed in many genres.]

I know Brazilian music well and, among the many styles, samba. In fact, in terms of diversity, perhaps Brazil is the country, in its continental proportions, that most has a plurality of musical dialects in the world. Mr. Melgaço, now and then, turns more directly to the culture of his native land, and because he's an artist who creates in an extremely cosmopolitan way, he could not fail to focus his origins too.

The personality that's highlighted in his album (´Madame Satã´) was related to samba (the soundtrack that served as background for his marginality) and capoeira (used

masterfully for his personal defense
but closely linked to the sound
universe). The instrument that most
characterizes capoeira is the
berimbau. Already in the case of
samba, there are several ... but
especially a suit of percussions. Well,
O.M., in fifteen minutes and thirty-two
seconds, begets an auscultatable
twinkling biography of his honoree.
All these mentioned elements are
present and thus, Melgaço complies
with impeccability the references
necessary for the contextualization
of this (in the best sense)
uncanny work.

But, as always, he goes beyond. Far
beyond. For Otacílio, it's not of
interest to merely repeat what has
been done (as so many musicians
prefer to do), but to contribute to a

step forward. And so, besides adopting an innovative rhythmic treatment, he includes vertiginous layers (coming from echoes of previous works) of voices (in solfege) & strings, generating a tension (Apollonian and Dionysian counterpoints, phenomenal 'chiaroscuro') never before heard when we talk about samba. I repeat: the ethos, the feature that such 'Melgacian samba' acquired is unique, unparalleled (to the point of deserving an own 'entry' in the 'dictionary' of so propagated style).

If there's an example of a junction between the 'popular' and the 'erudite', which is neither proselytizing nor paternalistic nor opportunistic nor condescending nor

vulgarizing nor stereotyped nor
schizophrenic or ...; we, Ladies and
Gentlemen, are, privileged, facing
one." (Pablo S. Paz; Argentinean
musicologist)

"Madame Satã. João Francisco dos
Santos (1900–1976) was a Brazilian
drag performer and capoeirista
better known by the artistic name
Madame Satã.

He was born into a family of ex-
slaves in the state of Pernambuco,
Brazil. Having been accused with
conspiracy of murder, spending 27
years in prison, being a former
gangster and father of 7, he found
refuge in the dark Bohemian culture
of Rio de Janeiro amidst a lively
world of pimps, prostitutes, deviants
and samba composers.

João is most commemorated as a figure who fought to redefine himself while battling the stigmas of being a son of former black slaves, illiterate and homosexual. João is quoted for once saying 'I was born an outlaw, that's how I'll live.' In between his drag performances, his days as a hustler and his convictions of murder, his image as the legendary cabaret performance artist Madame Satã meaning Madam Satan having been influenced by the 1930s film by Cecil B. DeMille about a woman disguising herself as a notorious temptress to win back her errant husband. João's infamous character represented an expression of endurance in this post abolitionist era in Brazil where black people, prostitutes, drug users and addicts and other 'deviant' outcasts were

deemed useless to society. He was a skilled street fighter trained in the style of capoeira, and his battles against the police forces were legendary. He routinely fought barehanded against quartets of policemen armed with wooden clubs.

Also, it's said he once faced a twenty-four-man platoon and battled them to a stalemate, forcing them to fly away after leaving seven of them badly wounded, two with broken arms and two with split livers.

Thus, João Francisco dos Santos became a living myth that supported and represented the values and lives of such outcasts becoming himself a revolutionary icon for the marginalized.

Exactly. What Otacílio Melgaço does

through this intriguing sound Piece is to bring to the proscenium a Brazilian icon of Resistance. João had a series of, so to speak, conditions to suffer reproof and repudiation from an unequal, hypocritical, racist, prejudiced society: he was Afro-descendant, poor, unlettered, homosexual, transvestite, and so on. [You can check out as O.M. made a magnificent depiction (by means of album cover) of both the makeup (the same - symbolism - happens with the worn dress) of the cross-dresser (ambiguously remarkable - still present on the skin but fragmented, being undone; its remnants are a beautiful metaphor) as well as the satanic factor - from the pseudonym, the nickname of João Francisco dos Santos, having nothing more than a

cinematographic comedy as a source. However, underlining an imposing person, and if provoked, worthy of being feared. Added to this, the term refers us to its relation with mystical beliefs and other conduits of 'supernatural' empowerment.]

He had a series of conditions to suffer reproof and repudiation from an unequal, hypocritical, racist, prejudiced society: was Afro-descendant, poor, unlettered, homosexual, transvestite ... and never let anyone make him feel like an inferior human being, on the contrary. Refuted castrations of any kind and, much more than that, he challenged the status quo (of course, the limits he extrapolated may be debatable but the medium in which

he was created/forged was no less
questionable). Under any
circumstance, he did not bow to the
oppressor establishment and, much
more than that, was someone who
exercised his combative self even
with glamor. He defined himself as
‘Son of Iansã and Ogum, devotee of
Josephine Baker’.

A propos, it was Josephine who said:
‘To realise our dreams we must
decide to wake up. I'm not
intimidated by anyone. Everyone is
made with two arms, two legs, a
stomach and a head. Just think about
that.’ (Yes, he thought about it!)
Such remark could have come from
the mouth of Madame Satã, I have no
doubt. It was demoiselle Baker who
also stated that ‘art is an elastic
sort of love’. This time, I hear it

through the inimitable voice of Mr. Melgaço." (Caio Campbell; Anglo-Brazilian semiologist and musician)

&

I - Madam Satan or Madame Satan is a 1930 American Pre-Code musical comedy film produced and directed by Cecil B. DeMille, starring Kay Johnson, Reginald Denny, Lillian Roth and Roland Young. Madam Satan has been called one of the oddest films DeMille made and certainly one of the oddest MGM made during its "golden age." The film originally featured Technicolor sequences that are now lost. Thematically, this marked an attempt by DeMille to return to the boudoir comedies genre that had brought him financial success about 10 years earlier;

II - Capoeira is a Brazilian martial art that combines elements of dance, acrobatics and music. It was developed in Brazil mainly by Angolans, at the beginning of the 16th century. It is known for its quick and complex maneuvers, predominantly using power, speed, and leverage across a wide variety of kicks, spins and techniques.

The most widely accepted origin of the word capoeira comes from the Tupi words ka'a ("jungle") e pôer ("it was"), referring to the areas of low vegetation in the Brazilian interior where fugitive slaves would hide. A practitioner of the art is called a capoeirista.

On 26th November 2014 capoeira was granted a special protected

status as "intangible cultural heritage" by UNESCO;

III - The berimbau is a single-string percussion instrument, a musical bow, from Brazil. Originally from Africa where it receives different names, the berimbau was eventually incorporated into the practice of the

Afro-Brazilian martial art

capoeira, the berimbau (the soul of capoeira) leads the capoeiristas movement in the 'roda' —the faster the berimbau is playing the faster the capoeirista moves in the game.

The instrument is known for being the subject matter of a popular song by Brazilian guitarist Baden Powell, with lyrics by Vinicius de Moraes. The instrument is also a part of Candomblé-de-caboclo tradition;

IV - Iansã and Ogum are orixás. An orisha (spelled òrìṣà in the Yoruba language, orichá or orixá in Latin America) is a spirit that reflects one of the manifestations of the Supreme Divinity (Eledumare, Olorun, Olofi) in Yoruba religion. Orisha are said to have existed in the spiritual world, or Astral plane (òrun) or lived as human beings in the planetary world, or physical plane (ayé). Others are said to be humans who are recognized as deities due to extraordinary feats. Many orishas have found their way to most of the New World as a result of the Atlantic slave trade and are now expressed in practices as varied as Santería, Candomblé, Trinidad Orisha, Umbanda, and Oyotunji, among others;

V - João Francisco dos Santos had

published in 1972 the book "Memoirs
of Madame Satã";

VI - In 1974 was released the film
Rainha Diaba (Antônio Carlos
Fontoura, director), that tells the life
of a marginal drag-queen freely
inspired in M.S.;

VII - In 2002 a movie about his life
was filmed in Brazil, which also bears
the name of Madame Satã (Karim
Aïnouz, director) nationally and
internationally awarded;

VIII - In 2015, M.S. was honored at
Carnival by GRES Portela, that
presented the 450 years of the City
of Rio de Janeiro;

IX - Madame Satã is also an
underground music club located in

the Italo-Brazilian district Bela Vista,
central region of the city
of São Paulo.

Busker

[duration 17:14] all rights reserved

+

"Street performance or busking is the act of performing in public places for gratuities. In many countries the rewards are generally in the form of money but other gratuities such as food, drink or gifts may be given. Street performance is practiced all over the world by men, women and children and dates back to antiquity. People engaging in this practice are called street performers or buskers.

Through his perspective as a contemporary artist, Otacílio Melgaço reveals a extremely peculiar scenario of music that, supported by its exuberant iconoclasm, he

imagines to populate the streets of the whole world. One of them - after all, he would have to point to some colors, fragrances, nuances, textures, accents. In the present case, flirting with what was called Fusion, but in original denotation, coined about fifty years ago. For this, the junction of a panorama already decoded by history and the insertion of the vision of a perpetual 'enfant terrible', elements such as randomness, unconstrained improvisation, however (and paradoxically) a well-defined skeleton behind a chaotic and continuous curtain too.

Observe closely at the chaining, the concatenation of strings, winds, keys, percussions, noises, hands clapping (eventually, allusion to the

interaction with the audience) in a broadly articulated and synchronous stream. Gradually, what seems indiscernible is filtered, albeit there will always be an univocal confluence. The 'filter' ceases to be a mechanism of contradistinguishment to become a means of recognizing how much the 'fissions' of an organicity interpenetrate masterfully. Although, can we detach the whole from its portions, the macroscopic fixity/stability from microscopic vibration/oscillation? If I may compare, here is the fundamental question on which the quantum world is based: how can the electron be a particle and wave at the same time? Is valid the metaphor: the breedings of Otacílio, analogously, allows us to auscultate this!

One gargantuan detail: D.M. proposed to his guests that, when they walked the streets of their cities, would make a ‘field research’. Not in an occasional but exclusively focused way. Mission accomplished by Melgaço himself, of course. So, all were inspired freely by the real buskers and its various modi operandi. Consequently there was a balance amidst the capture of a dynamic ‘aura’ coming from the boulevards, squares, subways ... and the ventilated affirmativity of the identity of each participant.

There have been performances in public places for gratuities in every major culture in the planet, dating back to antiquity. For many musicians street performance was the most common means of

employment before the advent of recording and personal electronics.

Prior to that, a person had to produce any music or entertainment, save for a few mechanical devices such as the barrel organ, the music box, and the piano roll. Organ grinders were commonly found busking in the old days. Emphasizing the corporal expression and the beautiful smile of the 'demoiselle' (precious characteristics for the choice of Melgaço), that's the source of the album cover (an organ grinder in Paris, 1898-99). Busking is common among some Romani people, who are called 'gypsies', a description that is no longer socially acceptable in some societies. Romantic mention of Romani music, dancers and fortune tellers are found in all forms of song poetry,

prose and lore. The Roma brought the word busking to England by way of their travels along the Mediterranean coast to Spain and the Atlantic Ocean and then up north to England and the rest of Europe. In medieval France buskers were known by the terms troubadours and jongleurs. In northern France they were known as trouveres. In old German buskers were known as Minnesingers and Spielleute.

We would take many characters to tell this long tradition ... In short, many are the examples throughout the chronologies and geographies. And forms: 'Circle shows', 'Walk-by acts', 'Stoplight performers' ...

Folk music has always been an important part of the busking scene.

Cafe, restaurant, bar and pub busking is a mainstay of this art form. Two of the more famous folk singers are Woody Guthrie and Joan Baez. The delta bluesmen were mostly itinerant musicians emanating from the Mississippi Delta region of the USA around the early 1940s and on. B.B. King is one famous example who came from these roots.

The insubordination of the hippies of the 1960s occasionally staged ‘be-ins’, which resembled some present-day busker festivals. Bands and performers would gather at public places and perform for free, passing the hat to make money. The San Francisco Bay Area was at the epicenter of this movement – be-ins were staged at Golden Gate Park and San Jose's Bee Stadium and other

venues. Some of the bands that performed in this manner were Janis Joplin with Big Brother and the Holding Company, the Grateful Dead, Jefferson Airplane, Quicksilver Messenger Service, Country Joe and the Fish, Moby Grape and Jimi Hendrix.

One man bands have historically performed as buskers playing a variety of instruments simultaneously. One man bands proliferated in urban areas in the 19th and early 20th centuries and still perform to this day. A current one man band plays all their paraphernalia acoustically usually combining a guitar, a harmonica, a drum and a tambourine. They may also include singing. Many still busk but some are booked to play at

festivals and other events.

Among others, the Melgacian creation seems to me to find echoes in these last three references:

A noticeable folk situability in the outstanding use of acoustic guitar;

A certain elan of the be-ins (through the zestful flux of Busker and its boosters interrelationships) that suggested, under the mantle of counterculture: personal empowerment, political decentralization, communal living, ecological awareness, 'higher consciousness', radical liberalizing sense etc.;

A fluid esprit of 'Do It Yourself', as if the sound wall highlighted in the

composition record was the outcome
not only of the sum of cell
interpretations but as if (the
impression is excitingly evident)
every execution was of several-
instrumentalists-in-one. And an-
other. And another. And ...

(...)

In conclusion: it's indeed enchanting
this displacement that Otacílio makes
of an innermost proscenium for a
genuinely collectivist habitat.
Countless times the musician with
contemporary roots (contemporary
classical) remains in an ivory tower,
in a zone of comfort; in onanistic
acts next to his 'equals'. Ultra-
postmodern, or rather, timeless ...
Mr. Melgaço, in its idiosyncrasy,
makes the dismantling of any

unnecessary hermeticism; makes the
demolition of any isolationist
pedantry; extrapolating the
naturalness of languages in their
peculiarities, makes the collapse of
prejudiced boundaries which
propagate the segregatory
bifurcation of the so-called erudite
(mainly the avant-garde) and the
popular. Anywhere, from concert
halls to city streets, can be the ideal
niche (each with respective
attractives) for the music

omnipresently to flow
and always contribute to breaking
barricades (and false altars)
amongst peoples, paradigms,
cultures ... And, to our delight, D.M.
never forgets to serve as an
instigating example of this." (Caio
Campbell; Anglo-Brazilian semiologist

and musician)

"As an introduction, a plastically
‘mystical’ perception. Then, in total
immersion in a (wild) urban
environment, until about four
minutes long, everything is ... (how
should I say?) ... s-m-a-s-h-u-p!
After that, although the simultaneity
of sounds persists, we’re clarifying
sonic layers that become, up to a
certain limit, more neat. Such
conformation will be the backbone of
the phrenetic Piece. At the end, the
cycle completes until we return to an
intimate atmosphere and, at long
last, the silence. [Even the still or the
noises that will be around you, when
the seventeen minutes and fourteen
seconds of Busker are fulfilled.]

In addition to the fascinating motif of

this anarchistic work (the artist having the street as stage), in my point of view there's a no less fascinating parity with an album by John McLaughlin. *My Goal's Beyond*, its third; originally released in 1971 on Douglas Records in the US (after the jazzy *Extrapolation* and the psychedelic *Devotion*). There, the McLaughlinian music is strongly influenced by the culture of India, and was dedicated, at that time, to his spiritual leader, Sri Chinmoy. Firstly as a vinyl: the side one has two longer Pieces for the whole band, including soprano saxophone, flute, violin and Indian percussion. The side two features eight short compositions (three standards and five originals) brought to light solely by J.M. on acoustic guitar. [I refer exclusively to the one, in which are

contained two tracks (the subdivision of a single): Peace 1 and Peace 2.]

O.M. has always been an admirer of the British guitarist's progenies since before his crucial landing in the US to play with Miles Davis. Primarily, to be more exact, interested in his albums (& of those in which he participated) of the late 1960s, 1970s, and 1980s. I raise the hypothesis that *Busker* is a mirror (of the Peaceful face) of *My Goal's Beyond*. I mention the word 'mirror' because, in fact, for me they're independent, authentic, very personalistic proles that, through different origins and epochs, communicate with each other bewitchingly. [Of course, an enigmatic fantastic speculum that could appear in an offspring of Lewis Carroll (which, through the looking-

glass, makes everything even more captivating.)] And, even if by way of curiosity, drawing some parallels will be quite constructive now.

The structure of *Peace* (I & II) is easily apprehended, each sound vehicle has its place and its role.

Plus: melody, harmony, bars/measures open to impromptu ... all conventionally follow the Western prescriptions of the genre, yet with the enticing oriental airs.

And this contributes to the composition confirming its beauty and spell. On the other hand, Mr.

Melgaço performs a sort of melting/thaw of this. In *Busker*, there are no more frontiers between the applicability of any instrument (technical empiricism) and, in determined passages, the

delimitations (among themselves) of their timbres! It's not only about 'how', but also about 'what'.

If our hearing has a tendency to sift through sounds, to try to discriminate and to categorize them for better understanding, Otacílio corrupts this 'logic' and induces us to further refine it (as a challenge to arrive at results that are not hostages of the same 'logic') or to go a step further and change our way of absorbing music, in a more (literally) conjunctural manner - more open and lined with an ample concept of unicity.

Both Peace (I & II) and Busker reach their goals and go beyond. The transfusion of an audible Indian lineage that has an undeniable and

mesmerizing mysticism (a propos, the interpenetration betwixt our western and oriental impressions that only in art achieves such wonderful/promising fruits); the implementation of expansive dynamics that ferment performative cinetisms; the balanced spatiality for each instrumentalist to exercise his 'voice' without there being a hierarchy of aesthetic or egoic values; an engaging equalization amid the physical, mental (and, for some, spiritual) supports of capturing a cultural expression in its wide range of possibilities, and so on. Nevertheless, what approximate such sonic spawns is as valuable as what distinguishes them.

In the early 1970s (as a matter of fact, since the previous decade), it

was very common people in general to commit with Eastern philosophies, doctrines, and religions. John was no exception. Alongside another guitarist, Carlos Santana, became a disciple of Chinmoy Kumar Ghose (1931 - 2007). He was an Indian spiritual leader who taught meditation in the West after moving to New York City in 1964. Chinmoy established his first meditation center in Queens, New York, and eventually had 7,000 students in 60 countries. The prolific author, artist, poet, and musician, has also held public events such as concerts and meditations on the subject of inner peace. Chinmoy advocated a spiritual path to God through prayer and meditation. He also advocated athleticism including distance running, swimming, and weightlifting.

He organized marathons and other races, and was an active runner, following a knee injury, weightlifter.

Inside of My Goal's Beyond (it was on this album that McLaughlin took the name 'Mahavishnu'), J.M. wrote a poetic inscription to him:

'To my Revered Guru

I humbly dedicate the music
in this record.

He is my constant source of joy
and inspiration.

His love for me and all his other
children is boundless.

As well as being a king of kings, he is
also the supreme musician
incarnate, though he plays no
ordinary instrument.

His instrument is the living soul.

First he tunes it and from there he is
able to sing and play the song, of
which all other songs
are but variations.
And that song is God's endless
love for man.

Mahavishnu John McLaughlin´

Otacílio Melgaço did not go through
that. He´ s a free spirit, a free
thinker; it´ s not in his nature to be
some kind of ´follower´ - of either
type. It´ s a distinct historical cut, the
context is quite different. In part, the
personalities too. Notwithstanding
when I read heartwarming phrases
like ´his instrument is the living
soul´ and ´first he tunes it and from
there he is able to sing and play the
song, of which all other songs are
but variations´ , I can not fail to

reflect on how superbly they
translate the works of this restless,
surprising, provocative, visceral and
simultaneously so aggregating,
magnetic, ubiquitous and
metaphysical Brazilian composer and
multi-instrumentalist.

Now hear this: Busker,
the Melgacian floating point,
the heart of things ...

Ladies and Gentlemen,
Music
Spoken
Here." (Pablo S. Paz; Argentinean
musicologist)

&

I - The term busking was first noted
in the English language around the

middle 1860s in Great Britain. The verb to busk, from the word busker, comes from the Spanish root word buscar, with the meaning "to seek".

The Spanish word buscar in turn evolved from the Indo-European word bhudh-skō ("to win, conquer"). It was used for many street acts, and title of a famous Spanish book about one of them, El buscón. Today, the word is still used in Spanish but mostly relegated for female street sex workers, or women seeking to be set up as private mistress of married men;

II - Performances are anything that people find entertaining. Performers may do acrobatics, animal tricks, balloon twisting, caricatures, clowning, comedy, contortions, escapology, dance, singing, fire skills,

flea circus, fortune-telling, juggling, magic, mime, living statue, musical performance, puppeteering, snake charming, storytelling or reciting poetry or prose, street art such as sketching and painting, street theatre, sword swallowing, and ventriloquism.

Some notable (who once were street) performers:

Josephine Baker, Benjamin Franklin, Tyrannosaurus Rex members Marc Bolan and Steve Peregrin Took, Violent Femmes;

III - The discographic album *My Goal's Beyond* was later reissued by Douglas/Casablanca (1976), Elektra/Musician (1982), and in 1987 by Rykodisc on CD and LP;

IV - As far as is known, J.M. is no longer a disciple (neither adopts the prefix Mahavishnu) but, not in a proselytizing or stereotyped way, brought to his life (beyond the relationship with meditation, yoga etc) a holistic view seriously linking music and spirituality;

V - Mahavishnu (Devanāgarī : महाविष्णु) is an aspect of Vishnu, the Absolute which is beyond human comprehension and is beyond all attributes. In Gauḍīya Vaiṣṇavism, a school of Vaiṣṇavism, the Sātvata-tantra describes three different forms, or aspects, of Vishnu as Mahavishnu, Garbhodakśayī-Viṣṇu and Kṣīrodakaśāyī Vishnu. The term Mahavishnu is similar to Brahman and Almighty Absolute Supreme Personality of Godhead. This means that the Absolute truth is

realized first as Brahman (impersonal aspect) then as Paramatma (personal aspect) and finally as Bhagavan (incarnate perfection). So bhakti (loving devotion) goes to Bhagavan, Krishna (the Avatar of Vishnu, Narayana). In this way, bhakti surpasses even yoga, which is aimed at the Supersoul, Paramatma. Mahavishnu is the Supersoul of all living beings (jivaatmas) in all material universes. It is also often used interchangeably with Vishnu to indicate reverence, as the prefix "Mahā" exalts the noun to which it is attached. It is believed that Adi Parashakti has been created by Maha Vishnu to maintain the Material Universe. So Parashakti is working under the direction of Mahavishnu. So all the Gods including Shiva, Parashakti, Brahma are

considered as the Part of Maha
Vishnu Expansion.

Mahavishnu is said to lie in the causal
ocean or the Karanodak. He puts the
seed of this material universe in
Mahāmāyā by glancing at her.

Mahāmāyā remains the ever
obedient material energy of the
Supreme Lord. All the natural
elements including sky, fire, water,
air and land are created along with
mind, intelligence and false ego.

After this, Mahavishnu enters each of
the many universes so created
(seeds emerging from the pores of
His skin) as Garbhodaksayi Vishnu,
who lays down in each and every of
these individual material universes
(Brahmandas). It can be interpreted
that Garbodakshayi Vishnu is the

collective soul of all souls in a particular material universe and that Mahavishnu is the collective soul of all souls in all of the material universes.

From Garbodakshayi Vishnu then emerges Brahmā who is the secondary **creator** (due to his need to meditate to create planets in the material universe) of the planetary systems within particularly this material universe (Brahmanda);

VI - Otacílio owns his Mahashiva Orchestra, which is still (not only, but it is) a homage to Mister McLaughlin (who, for a long time, led the Mahavishnu Orchestra). Check out some of the Melgacian albums (starting from this band formation):

melgacootacilio.bandcamp.com/album/oca-otac-lío-melga-o-and-the-mahashiva-orchestra-otac-lío-melga-o-duration-01-16-11

melgacootacilio.bandcamp.com/album/le-taj-mahal-noir-otac-lío-melga-o-the-mahashiva-orchestra-otac-lío-melga-o-duration-01-12-39

VII - As already explained, "maha" (mahā) means "great". Unlike the already existing case of Vishnu and such prefix, Mr. Melgaço creates this expression ("Mahashiva") by analogy therefore, becoming his (musical) aspect of/for that divinity.

Shiva (lit. the auspicious one) is one of the principal deities of Hinduism. He is the Supreme Being within Shaivism, one of the major traditions

within contemporary Hinduism.

Shiva is the "destroyer and transformer" within the Trimurti, the Hindu trinity that includes Brahma and Vishnu. In Shaivism tradition, Shiva is the Supreme being who creates, protects and transforms the universe. In the goddess tradition of Hinduism called Shaktism, the goddess is described as supreme, yet Shiva is revered along with Vishnu and Brahma. A goddess is stated to be the energy and creative power (Shakti) of each, with Parvati the equal complementary partner of Shiva. He is one of the five equivalent deities in Panchayatana puja of the Smarta tradition of Hinduism.

At the highest level, Shiva is regarded as formless, limitless,

transcendent and unchanging absolute Brahman, and the primal Atman (soul, self) of the universe.

Shiva has many benevolent and fearsome depictions. In benevolent aspects, he is depicted as an omniscient Yogi who lives an ascetic life on Mount Kailash as well as a householder with wife Parvati and his two children, Ganesha and Kartikeya.

In his fierce aspects, he is often depicted slaying demons. Shiva is also known as Adiyogi Shiva, regarded as the patron god of yoga, meditation and arts.

The main iconographical attributes of Shiva are the third eye on his forehead, the serpent around his neck, the adorning crescent moon, the holy river Ganga flowing from his matted hair, the trishula as his

weapon and the damaru. Shiva is usually worshipped in the aniconic form of Lingam. Shiva is a pan-Hindu deity, revered widely by Hindus, in India, Nepal and Sri Lanka.

WERTHER
EFFECT

- ARPsychedelic
Project -

[duration 01:01:54] all rights
reserved

+

"´We were back at home, and I had
returned to that reassuring but
profoundly unsatisfactory state
known as 'being in one's right mind.'
(A.H.)

´It's a very salutary thing to realize
that the rather dull universe in which
most of us spend most of our time is
not the only universe there is. I think
it's healthy that people should have
this experience.´ (A.H.)

´For until this morning I had known
contemplation only in its humbler, its
more ordinary forms - as discursive
thinking; as a rapt absorption in

poetry or painting or music, as a patient waiting upon those inspirations, without which even the prosiest writer cannot hope to accomplish anything; as occasional glimpses, in nature, of Wordsworth's 'something far more deeply interfused'; as systematic silence leading, sometimes, to hints of an 'obscure knowledge'. But now I knew contemplation at its height.' (A.H.)

I do not know about the music to which Aldous Huxley referred but undoubtedly now we can leave behind the humble and ordinary character in terms of the sonic phenomenon focused here. In 'WERTHER EFFECT - ARPsychedelic Project', we're certainly at the heights.

For this, the authenticity of each

composition draws attention. From the invocation of (in the popular psychedelic genre, an atypical) breathtaking and engaging free jazzy rhythm (others may also call it experimental rock) to the insertion of a punctuated military march as a strategic contrasting element; from some mesmerizing harmonies of spectral background to a Piece entirely turned to (classical) electronic language, a true saga (it's thirty-nine minutes and forty-six seconds) that impeccably illustrates what this musical form historically was and still is (in its best sense); from the implementation of the word under the transcendental refinement of sound poetry to the suggestion of interlacing (but by approaches, still today, subtly unusual) between Eastern and Western stylistics; from

the exploration of a wide range of instruments having its timbristic alphabet immeasurably valued until the passage through audible ambiances that provide absolutely abductive landscapes, and so on.

Entirely fertilized by various nuances and gradations of psychedelic auræ, this is one of the most conscientious proles of O.M., (in one of the ingenious correlations that the articulated brain of Otacílio usually performs) encompassing a complex thematic of strong individual & collectivist, social & political impact. And inexorably a-r-t-i-s-t-i-c! 'This world is but a canvas to our imagination', uttered Henry David Thoreau. Melgaço brings us closer to paints and brushes and colors and shapes that go beyond our

imaginations because he remind us
that we have not only fantasize,
reflect, conjecture, theorize however
must and can even design, construct,
demolish, reconstruct, concretize
more and more in favor of
t-h-e world, [and as much as ´some´
- the (ever current) ruling clique? -
try to make us alienated about it]
o-u-r world.

´WERTHER EFFECT - ARPsychedelic
Project´ brings to light a conceptual
compound that´s extremely
pertinent to the time in which we live.
The allusions are very well exposed
and the step given ahead by **O.M.**
exceeds the tone of recognition &
warning and points to evolutionary
paths in an updated and surpassing
prism. Even more fermented today:

the suspicious side of what can be defined in a framework called p-r-o-p-a-g-a-n-d-a (see the other review, just below), gains the overwhelming expansiveness of hyper technology, and thus the excessive information results in scarcity of formation, causing the same effects to take on a frightening proportion. All this, according to

Otacílio, makes the contemporaneity (and the becoming), in addition to an interesting volatility, (on the other hand) a fertile terrain for various dimensions of the Werther effect. Otacílio, like every great artist, is, in part, visionary in pointing to palpitating questions which are duly announced and dialected as well as, culturally, realizing such embodiment of

sylogisms in the form of music.

Active & resistant (and yet remaining a free spirit), Melgaço corroborates the words of Keith Haring: 'I don't think art is propaganda; it should be something that liberates the soul, provokes the imagination and encourages people to go further. It celebrates humanity instead of manipulating it.' Moreover, the Brazilian composer and multi-instrumentalist extrapolates the boundaries of artistic niches, composing and multi-instrumentalizing several other triggers. In this way, I think he also confirms Denis Diderot: 'When science, art, literature, and philosophy are simply the manifestation of personality they are on a level where glorious and

dazzling achievements are possible,
which can make a man's name live
for thousands of years.' " (Pablo S.
Paz; Argentinean musicologist)

"P A R T I

There are three references that
permeate such work of Otacílio
Melgaço: Johann Wolfgang von
Goethe, Aldous Leonard Huxley and
Vivienne Isabel Swire (known as
Dame Vivienne Westwood).

>> From the first:

A copycat suicide is defined as an
emulation of another suicide that the
person attempting suicide knows
about either from local knowledge or
due to accounts or depictions of the
original suicide on television and in

other media.

A spike of emulation suicides after a widely publicized suicide is known as the Werther effect, following Goethe's novel *The Sorrows of Young Werther*.

One of the earliest known associations between the media and suicide arose from Goethe's novel *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*). Soon after its publication in 1774, young men began to mimic the main character by dressing in yellow pants and blue jackets. In the novel, Werther shoots himself with a pistol after he is rejected by the woman he loves, and shortly after its publication there were reports of young men using the same method to

kill themselves in an act of
hopelessness.

This resulted in the book being
banned in several places. Hence the
term ‘Werther effect’, used in the
technical literature to designate
copycat suicides. The term was
coined by researcher David Phillips
in 1974, two centuries after Goethe's
novel was published. Reports in 1985
and 1989 by Phillips and his
colleagues found that suicides and
other accidents seem to rise after a
well-publicized suicide;

>> From the second:

Always lord of an acute perception of
reality and even premonitory for
being so sharp: Aldous Huxley, once,
stated that the world is a victim of

three evils:

Organised Lying;

Nationalistic Idolatry;

and, for Mr. Huxley, the worst:

Non-Stop Distraction.

[These misfortunes could be summed
up in one word:

Propaganda.]

Below, an excerpt from the British
author's own testimony:

‘In regard to propaganda the early
advocates of universal literacy and a
free press envisaged only two
possibilities: the propaganda might

be true, or the propaganda might be false. They did not foresee what in fact has happened, above all in our Western capitalist democracies - the development of a vast mass communications industry, concerned in the main neither with the true nor the false, but with the unreal, the more or less totally irrelevant. In a word, they failed to take into account man's almost infinite appetite for distractions.

In the past most people never got a chance of fully satisfying this appetite. They might long for distractions, but the distractions were not provided. Christmas came but once a year, feasts were 'solemn and rare,' there were few readers and very little to read, and the nearest approach to a

neighborhood movie theater was the parish church, where the performances though frequent, were somewhat monotonous. For conditions even remotely comparable to those now prevailing we must return to imperial Rome, where the populace was kept in good humor by frequent, gratuitous doses of many kinds of entertainment - from poetical dramas to gladiatorial fights, from recitations of Virgil to all-out boxing, from concerts to military reviews and public executions. But even in Rome there was nothing like the non-stop distractions now provided by newspapers and magazines, by radio, television and the cinema.

In 'Brave New World' non-stop distractions of the most fascinating

nature are deliberately used as instruments of policy, for the purpose of preventing people from paying too much attention to the realities of the social and political situation. The other world of religion is different from the other world of entertainment; but they resemble one another in being most decidedly 'not of this world.' Both are distractions and, if lived in too continuously, both can become, in Marx's phrase 'the opium of the people' and so a threat to freedom. Only the vigilant can maintain their liberties, and only those who are constantly and intelligently on the spot can hope to govern themselves effectively by democratic procedures.

A society, most of whose members

spend a great part of their time, not on the spot, not here and now and in their calculable future, but somewhere else, in the irrelevant other worlds of sport and soap opera, of mythology and metaphysical fantasy, will find it hard to resist the encroachments of those would manipulate and control it’;

>> From the third:

Vivienne Westwood was sensitized and actively expressed herself about the Huxleyan triad:

Organised Lying > ‘Everyone accepts organized lying. In general, we don't think; we have little concept of a world outside our perception of uniform opinion and perverse blinkered vision. We all follow others;

our little experts;'

Nationalistic Idolatry > 'A nation doesn't differentiate between boundaries, language or race. The UN defines a nation as 'a society possessing the means of making war.' Conflict is natural; however war pushes this past the line. We have a natural attachment to our place of origin and familiar people. Nationalism uses propaganda to create a loyalty to areas with which the individual is unacquainted. Nationalism is basically a war mentality, it has taken the place of religion;'

Non-Stop Distraction > 'We are constantly bombarded with information, this diverts us from thinking, so our brain will absorb

anything that we are exposed to. We are consumers, passively absorbing information. The opposite of this is delight in being alone and the discipline of following a deep interest. It takes you away from consumerism and grants control.'

In consequence of, a campaign. The Active Resistance (AR) aims to eradicate the constant stream of propaganda presented to us everyday. It encourages free thinking, through the exploration of culture and personal growth. Vivienne Westwood heads the campaign. Through following the Active Resistance manifesto, the individual should become resistant to propaganda. About it, she said: 'The most important thing about the manifesto is that it is a practice. If

you follow your life will change. In the
pursuit of culture you will start to
think. If you change your life, you
change the world.'

Here's its fundamental content:

'I make the great claim for my
manifesto, that it penetrates to the
root of the human predicament and
offers the underlying solution. We
have a choice: to become more
cultivated, and therefore more
human - or by not choosing, to be the
destructive and self-destroying
animal, the victim of our own
cleverness (to be or not to be).

We shall begin with a search for art,
show that art gives culture and that
culture is the antidote to
propaganda.

Dear Friends, we all love art and
some of you claim to be artists.
Without judges there is no art. She
only exists when we know her. Does
she exist? The answer to this
question is of vital importance
because if Art is alive the world will
change. No art, no progress.

We must find out; go in search of her
- But wait. Who is this with fire-
cracking smouldering pigtails, gold
teeth and a brace of flintlocks in his
belt? He is a pirate. And what does
his T-shirt say? I love crap. (Pirate
hands Vivienne Westwood an
Hawaiian garland of plastic flowers.)

Pirate: 'Leave everything to me. I
plunder for you. Stick with me and
you might get a share of the bounty.
My name is Progress.'

Active Resistance: ‘But you have stolen imagination. There is hardly anyone left now who believes in a better world. What is the future of unlimited profit in a finite world?’

Pirate Progress: ‘I like you artistic lot. But, trust me or not - I'll take you with me if I go down. We'll all burn together.’ (Film clip, close up: the pigtails burst into flames and with a ‘Ha-haagh!’ the pirate disappears in a pall of smoke followed by black night.)’

(Still dark) He is not Progress. He must have stolen the name. (The defiant face of Pirate Progress appears and disappears like the Cheshire Cat. Light returns). True progress, as the Greeks thought of it is without limit. How can things get

better and better if there is a limit?

Beautiful Slavegirl: 'Everything must
have an end. And to progress or
advance in any way you must know
where you are going. An end cannot
be something you choose for the
sake of something else. For example,
money is not an end but a means to
an end. And for this reason,
I shall be set free.'

Alice: 'She was your mirror. Her love
showed you Yourself.
She
believed
in you.'

Active Resistance: 'A work of art
may show us our self - who we are
and our place in the world. It is a
mirror which imitates life.'

Alice: ‘Those round convex mirrors are very good - you see a lot, but concentrated down - you see big and small at the same time - you need to fit all the things into a microcosm but it has to reflect as well,’ and turning to the Art Lovers, ‘I was just explaining this to Pinocchio’.

Pinocchio: ‘Now that I have become a boy, I want to be a freedom-fighter.’

Active Resistance: ‘Action! Nothing is possible without art. Come with us. To find if Art is alive, we must first know who she is. To the Lyceum!’

Alice - to Pinocchio: ‘We are going to see Aristotle. His analysis of Greek tragedy is such an objective breakdown that it serves to define

art in general and in all its forms -
what it is and what it isn't, then
finding themselves alone, 'We must
go back and find the others'.

Pinocchio: 'There's a bloke here who
lives in a barrel.'

Diogenes: 'I shit and wank in front of
people in the street like a dog: I am
the Cynic. The Great Alexander made
a point of coming to see me and
asked if he could do me a favour.
Nobody's better than me. I told him
to step out of my light. I am

famous because I've got the
balls to do what I want. And I don't
want much.'

Pinocchio: 'Cool, I've found art! I
could be Diogenes II. I'll call myself a

piss artist and make lots of money.'

Active Resistance: 'Come back children. Alice we're waiting for you to introduce us to Aristotle. And Pinocchio, you're just being silly. Though Diogenes is obsessed by himself, he doesn't believe in anything, let alone himself. That's why he's a cynic. This self-promotion, and doing what you want is a sham philosophy of life. No, no, it's not self-indulgence but self-discipline that makes the individual. And you, especially, need self-discipline if you're going to be a freedom-fighter.'

Pinocchio: 'You are right. Diogenes seemed kind of happy, but he's a poser. Too boring, I couldn't keep it up. Ha, ha, keep it up! I could sell

canned sperm. Great marketing opportunities.'

Alice (sarcastic): 'Oh how lewd!'

Aristotle, a Greek gentleman, impeccably dressed, - in contrast to Diogenes - stands centre stage. Alice moves to his side.

Alice: 'Aristotle refers to the writer of tragedy as 'the poet'. Greek tragedy was expressed in verse but this is not the important thing. What defines the poet is that he is an imitator - just like a painter or any other maker of images. If a historian were to write up his whole history in verse this would not make him a poet; for he tells of things that have happened in real life and this is not imitation. Imitation is the work of the

imagination. The poet's role is to tell of things that might happen, things that are possible. Aristotle adds that the poet may imitate life not as it is, but as it ought to be.'

Alice: 'Dear Aristotle thank you for stating the links between character, action and fortune. I remember you once said that character is a person's habit of moral choice. But please now tell us what you mean when you describe a work of imitation - in this case tragedy - as 'the Whole'.

Aristotle: 'The events which are the parts of the plot must be so organised that if any of them is displaced or taken away, the whole will be shaken and put out of joint; for if the presence or absence of a thing

makes no discernible difference, that
thing is not part of the whole.'
(Aristotle retires)

Active Resistance: 'One can begin to
grasp something of the obsession
people have had with the idea of the
circle as a perfect form. A work of
art then, is an imitation reduced to
its essentials, thereby forming a
whole - as in a microcosm.'

Thus art gives objectivity - a
perspective, an overview. We define
objectivity as seeing things
as they are.

Real life is not objective - we can
never get the complete picture. It is
chaotic and continuous - a jumble of
particulars in which events are
engulfed in the flux of circumstance.

How can the artist be objective when he, himself is part of the change? He needs a fixed fact to stand on - a standard, a measure, a model.

Alice: 'Tell me all about it! If there is nothing fixed in the world then you find yourself in Wonderland where everything changes - including yourself. - And you try to play a game of croquet with a flamingo for a mallet and the ball is a hedgehog who runs away.'

Active Resistance: 'We do have a fixed standard - timeless, universal, recognizable. We refer to it as Representative Human Nature (RHN). It is the key to this manifesto:

You or I - as individuals - we change. But there is something typical about

us which does not change. When we say, 'Man is the measure of all things', we mean the unchanging part: Man, both in his general nature and according to his various types: this is RHN.'

Aristotle takes this for granted when he says: 'In accordance with their character men are of such and such a quality ... it is for the sake of their actions that the actors take on the characters they have.' He also says that the best characters in a play are people with whom we can empathise - 'someone like ourselves'.

We are not saying that art has to be confined to the direct portrayal of human beings: We do say that art must be representational - for it is in imitation that objectivity lies. In

practice, through his medium of RHN
the artist gains direct imaginative
insight into the general nature of
things; his view extends from the
model.

And abstract art? An abstract that
represents no object! And revels in
subjectivity. Academic, it's all in the
mind - the painter's mind.

Unfortunately we are not all mind
readers, and the work gives us no
clue. He may think he's discovered
the secret of the universe! He will
take it to his grave. There is no
common ground on which artist and
art lover can come together,
because there is no objectivity - no
control of the imagination.'

Alice: 'Oh hello, Mr. White Rabbit!
Please stop a moment! The artist has

just produced a giant hole in the wall.
Perhaps he thought it was a 'Whole'.
I'm sure you have an interesting
observation on holes.'

White Rabbit: 'Negative,'
(rushing off).

Artist's Agent: 'Superb intellectual
irony. Right on!'

Mad Hatter: 'What do you mean,
we're not mind readers? We've all
got a hole in the head and we can fill
it with whatever 'Whole' we want.'
(changes price-tag on hat from
10/6d to £10m)

Pinocchio: 'I'm going to be a real
painter and a freedom fighter. I've
been drawing in secret. To see the
world as it ought to be - that can't be

bad for a freedom-fighter. Hard work
though.'

Talking Cricket: 'Pinocchio, you know
that there are two sides to people,
the donkey and the boy - the self who
wants to live in Toyland versus the
self who wants to grow up. It is the
inner struggle between doing what
you want and being true to your Best
Self, that humanises a puppet.'

Pinocchio: 'Dear little Cricket, I still
get around - have a laugh! But, yeah
this inner voice is always having a
go, 'Pinocchio, don't be an arsehole!
I am your human genius.
Listen to me!'

Active Resistance: 'Pinocchio, the
whole future of art is at stake and
depends on you and others

controlling your imagination and
listening to your best self - your
human genius.'

Imagination is the driving force in
human nature. But it is likely to run
wild and escape into the chaos of
endless desire, unfulfilled longing and
alienation.

Active Resistance: 'The way we
control the imagination is through
the imagination itself - or rather,
through its 'best self' - the
ethical part.'

The Ethical Imagination is a power of
control, an inner check, which
prefers to see things as they are. It
questions art: is it probable? -is it
true to life? - could it be otherwise?

To the great artist the ethical imagination is absolute, he never ceases to explore and cultivate it. To the art lover, we possess it in differing degrees, all may cultivate it. It is intuitive, you get at the truth through insight and you get better at it with practice, through comparison - between works of art and with real life. You need the stamina of a lifetime.

In general: the true artist is always true to his art; the impostor is self-conscious, demonstrating his idea, projecting his theory, his ego, and e.g. the figures of the painter are not borrowed ideas who demonstrate themselves talking, dying, dreaming - they do it. They are of themselves and they LIVE! - and the flowers are not showing us how pretty they are,

or how weird - they are what they are - Etc.! No invention for the sake of invention! Invention must serve the purpose of art.

Art is alive to the extent that we control our imagination; we miss everything if we let it run wild. The aim of art is objectivity - she comes to life when we are objective - when we see her as she is. Without judges there is no art.

Neither is there culture, - for art gives culture - because objectivity in art is a centralising and unifying experience:

1. The artist, taking RHN as his model, presents an imitation of life. We aspire to the image. The image may be beautiful or ugly. We see our

human face and we ask - could it be
otherwise?

2. Thus RHN is the authority on which
culture rests. Culture must rest on
something abiding, an authority, a
belief. But our authority is not the
dogma of outer authority (no need
for God to supply social cement or fill
the spiritual vacuum) but the
authority of a consensus - of shared
experience.

3. Through culture we are moving
towards a centre which is infinite. It
is more human, and alive and open to
improvement, because it is
dependent on the private judgement
of every one of us - which is our
third factor, the inner check - the
ethical imagination.

We define culture as: The exploration
and cultivation of humanity through
art.

Culture will overcome Propaganda,
the nature of Propaganda. In the
pursuit of art we become impervious
to Propaganda.

We discover
Progress.

Through art we see the future. It
holds up a mirror of our human
potential; - or as victims of our mere
cleverness we will remain the
destructive animal.

End of the
journey.'

PART 2

O.M. joins these perspectives, under
a psychedelic cloak.

I believe that the sense that all
amalgamates in the inventive
Melgacian conception is:

If we allow ourselves to undergo
from these evils (accordingly
Huxley), one way or another
(sensorially, emotionally, psychically,
intellectually plus socially, politically,
‘citizenshiply’ etc or yet literally),
we’ll be brought to suffer this
(contagious) Werther (accordingly
Goethe) effect.

ARPsychedelic Project:

A c t i v e

Resistant Psychedelic Project

Seminally embracing AR (accordingly Westwood) contextualization, Otacílio takes an extrapolative course and, which is also a link with Aldous, adds Psychedelia (accordingly Melgaço).

There are two immediate connotations for this particular and unexpected insertion:

In my understanding, a critique of
stereotype:

Psychedelia is a name given to the subculture of people, originating in the 1960s, who often use psychedelic drugs such as LSD, mescaline (found in peyote) and psilocybin (found in

some mushrooms). The term is also used to describe a style of psychedelic artwork and psychedelic music. Psychedelic art and music typically try to recreate or reflect the experience of altered consciousness. Psychedelic art uses highly distorted and surreal visuals, bright colors and full spectrums and animation (including cartoons) to evoke and convey to a viewer or listener the artist's experience while using such drugs, or to enhance the experience of a user of these drugs. Psychedelic music uses distorted electric guitar, Indian music elements such as the sitar, electronic effects, sound effects and reverberation, and elaborate studio effects, such as playing tapes backwards or panning the music from one side to another.

In short, it would be a metaphor that
O.M. chose for a pejorative,
anesthetizing aspect that would
contribute to a disconnection from
what really should be elaborated as a
process of awareness of the
necessary 'active resistance'. In
this way, psychedelia would be,
although aesthetically his progenies
sound magnificently, an irony of
Otacílio and an alert.

There's also the opposite, which only
highlights the Melgacian polysemy
and its instigating paradoxes:

The term 'psychedelic' is derived
from the Ancient Greek words
psychē (ψυχή, 'soul') and dēloun
(δηλοῦν, 'to make visible, to
reveal'), translating to 'soul-
revealing'.

A psychedelic experience is characterized by the striking perception of aspects of one's mind previously unknown, or by the creative exuberance of the mind liberated from its ostensibly ordinary fetters. Psychedelic states are an array of experiences including changes of perception such as hallucinations, synesthesia, altered states of awareness or focused consciousness, variation in thought patterns, trance or hypnotic states, mystical states, and other mind alterations. These processes can lead some people to experience changes in mental operation defining their self-identity (whether in momentary acuity or chronic development) different enough from their previous normal state that it can excite feelings of newly formed

understanding such as revelation,
enlightenment etc.

In this purport, O.M. stands side by
side with the British Dame in terms
of the need for a percipient
commitment of the Artist in this
process (anti-organised lying + anti-
nationalistic idolatry + anti-non-stop
distraction), but he enchantingly
adds a metaphysical dimension.

In its always clear remarks,
pronounced Oliver Sacks: 'To live on
a day-to-day basis is insufficient for
human beings; we need to transcend,
transport, escape; we need meaning,
understanding, and explanation; we
need to see over-all patterns in our
lives. We need hope, the sense of a
future. And we need freedom (or, at
least, the illusion of freedom) to get

beyond ourselves, whether with telescopes and microscopes and our ever-burgeoning technology, or in states of mind that allow us to travel to other worlds, to rise above our immediate surroundings. We may seek, too, a relaxing of inhibitions that makes it easier to bond with each other, or transports that make our consciousness of time and mortality easier to bear. We seek a holiday from our inner and outer restrictions, a more intense sense of the here and now, the beauty and value of the world we live in.'

'Never forget:
we walk on hell,
gazing at flowers.' (Kobayashi Issa)

The prism of transcendence brought
by Mr. Melgaço in his 'WERTHER

EFFECT - ARPsychedelic Project'
does not make the hell cease to exist
under our sometimes weary feet.
Notwithstanding he warns about the
following possibility: it depends on us
that there are more landscaped
flowers around the world and so,
embellishing our eyes (and, through
the pollen of its compositions: ears),
help us to cross hell without allowing
us to morph ourselves into it." (Caio
Campbell; Anglo-Brazilian semiologist
and musician)

8

I - Psychedelic states may be elicited
by various techniques, such as
meditation, sensory stimulation or
deprivation, and most commonly by
the use of psychedelic substances.
When these psychoactive substances

are used for religious, shamanic, or spiritual purposes, they are termed entheogens. Respecting the rituality but far from any apology for drug use (what is under discussion here is not this), the Brazilian composer and multi-instrumentalist adopted the term as a figure of speech;

II - The publicized suicide serves as a trigger, in the absence of protective factors, for the next suicide by a susceptible or suggestible person.

This is referred to as suicide contagion. They occasionally spread through a school system, through a community, or in terms of a celebrity suicide wave, nationally. This is called a suicide cluster. Suicide clusters are caused by the social learning of suicide-related behaviors, or "copycat suicides". Point clusters

are clusters of suicides in both time and space, and have been linked to direct social learning from nearby individuals. Mass clusters are clusters of suicides in time but not space, and have been linked to the broadcasting of information concerning celebrity suicides via the mass media. To prevent this type of suicide, it is customary in some countries for the media to discourage suicide reports except in special cases. With regard to the adaptation made by O.M. of this terminology, it's worth emphasizing that it is essentially of a metaphorical nature;

III - Caio Campbell's Note:

"Another fruit of Westwood's mind, NINSDOL is an acronym for

Nationalist Idolatry, Non-Stop
Distraction and Organised Lying and
is treated as though it's a
pharmaceutical brand name for a
pill. One a day from birth, Your free
pill and Ninsdol every day ... are the
catchphrases used to promote its
supposed use and its function is to
control the minds of the population
who will then willingly follow the
ruling clique's hidden agenda.' The
analogy with the daily intake of a pill
is still effectual and was already
quite interesting since its utilization
in Huxley's literature.

In a spreading documentary
(directed by Jean-Marie and Letmiya
Sztaltryd) about Vivienne, we can see
- in one of the scenes - that she tries
'to help Prince Charles save the
Amazon rainforest.' Otacílio

Melgaço, as a Brazilian, knows that Mrs. Westwood does it with the best of intentions. But he also knows that's a utopian, really naive facet of her militancy. This in no way interferes with the value of many of her attitudes, which are indeed welcomed to the point that they have become part of the references of this Project. [The exotic Prince of Wales never had and will not have the wingspan of being the 'savior' of the Amazon because the context surrounding this issue is much more complex than that. His initiatives are welcome too but only a crumb on the conjuncture in question. It's far beyond his reach. Those who believe in it - in a 'miraculous salvation' - (at least those cited here, through ignorance and misinformation and not bad faith - despite the fact that,

not at all ingenué, this is good for personal marketing and therefore also for the business of such people) still have some vestige of colonialist vision and live a reality quite distant from, for example, what was called the Third World. ‘Unhappy the nation that needs heroes’, Brecht’s phrase. Heroes, rescuers, messiahs, maybe even, in the 21st century, kings or queens.] But again, that’s not what is at stake here.

Through her campaign and manifesto, the first lady of English fashion brought questions to the role of the artist nowadays, tending to get lost in an area of comfort and mere egotism. Merging this with a realization of how much the said Propaganda (already reasonably deepened above) can be a

lobotomizing narcotic, is of great contribution. Undoubtedly any movement that requires and causes changes in the status quo must start from a process of awareness. And this means, among other things, we're no longer prone to manipulations so well defined by the triad Organized Lying, Nationalistic Idolatry and Non-Stop Distraction. From my point of view, the three tracks on the

Melgacian_{album}

are compelling sound representations of such awakening. As demonstrations of how an artist should not become an onanist in an ivory tower (and neither a titerist of his audience); as manners of being propositive through constructive

(and not least fascinating) cultural
expressions and actions."

Chiaroscuro

- Piece
For
String
Orchestra -

[duration 01:25:49] all rights
reserved

+

"Chiaroscuro (in Italian; in English:
light-dark) is an oil painting
technique, developed during the
Renaissance, that uses strong tonal
contrasts between light and dark to
model three-dimensional forms,
often to **dramatic
effect.**

The underlying principle is that
solidity of form is best achieved by
the light falling against it. Artists
known for developing the technique
include Leonardo da Vinci,
Caravaggio, and Rembrandt. It's a

mainstay of black and white
photography.

Summarized comments about three
pilasters quoted from the Melgacian
progeny:

‘Strong tonal contrasts between
light and dark to model three-
dimensional forms’:

O.M. draws strength from the
contrast (including floating
tonalities) to relativize it to the
extreme. However, it ‘turns inside
out’ the very shape that’s now
emphasized in its three-
dimensionality too, but under a
paradoxical internal optics. So, make
no mistake: the sonic light that
illuminates not more the continent
but the content; is inexorably more

powerful and so I dare to affirm that
it goes beyond a third dimension,
many others are suggested, intuited,
groped, and into them we're
irresistibly invaginated (it's worth
underlining Mr. Melgaço's ability to
mix in so far as he 'alchemically'
works with a string quartet that's
dilated countless times a posteriori);

'Dramatic effect':

The dramaticity consequently ceases
to be an expressionist registry and
gains introspective directions, no
less dramatic but filtered so that we
can attain a quintessentiality instead
of a mere effect of punctual and
picturesque dichotomy. O.M. shifts
the concept of 'drama' to another
axis; if you'll let me, I'd say
figuratively: it's not in the 'wing'

nor in the 'plume' but it happens to
be in the 'air' itself, 'zephyr';

'Solidity of form is best achieved by
the light falling against it':

O.M. elevates to a stratospheric
degree the solidity of its composition
almost approaching his creation of
the non-form. And instead of pointing
a spotlight to it, (I referred to the air,
now I make the same analogy): he
turns it into the light itself.

Therefore, we can think about 'a
solidity in a form transubstantiated
into light'. There could not be a
prominence so well achieved since
subjectivity is even more valued,
harnessed, expanded.

In brief: 'The amount of chiaroscuro
an idea harbors is the only index of

its profundity', Emile M. Cioran's words.

In this sense: we're facing, without any doubt, one of the most deep works of Otacílio Melgaço.

It's no surprise that such a pictorial technique was developed in the Renaissance. The Renaissance. With this, the present dark and lighter Piece for String Orchestra comes to grace us (like a holy offering): a sweeping rapturous ecstatic kind of Rebirth." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"Some terms are common betwixt music and the visual arts. Colour, brightness, texture etc. 'Clair-obscur' is no exception.

John Constable in a note that comes

to our purpose: He [the artist] ought to have 'these powerful organs of expression' - colour and chiaroscuro - entirely at his command, that he may use them in every possible form, as well as that he may do with the most perfect freedom; therefore, whether he wishes to make the subject of a joyous, solemn, or meditative character, by flinging over it the cheerful aspect which the sun bestows, by a proper disposition of shade, or by the appearances that beautify its arising or its setting, a true 'General Effect' should never be lost sight of.

Not so much here as humors, emotional states or frames of mind but penetrating more heavily into the belly of music itself, reaching a trans territoriality where the contrasts

become indescribable because (pay attention to what I am going to say) beyond the commonly human parameters. Mr. Melgaço, as well as artists of great magnitude, creates from his own rules (and iconoclasms).

I'll mention two aspects that corroborate my reasoning: the Brazilian composer and multi-instrumentalist is able to engender such vast audible dimensions (here, through otherworldly layers of strings) that perhaps it's one of the most significant descriptions made through the sonic universe that achieves a perception of (what we try to define as) the Immeasurable, the Infinity. Both respectively spatially and temporally.

From metaphysics to a structural aspect: I bring to light also the pukka metalanguage present in 'Chiaroscuro', since from a determined duration of the Piece (I will not reveal which, it's up to each listener), we can identify, parallel to its monumental backbone, the emergence of a composition within the Composition, in a quite subtle and surprising way. It's about twenty minutes along which we're led to a 'missing link' that demonstrates how 'powerful organs of expression' can be exploited with mastery and how much 'General Effect' snatch us when in the adequate hands.

The simultaneity-of-distinctions is not only one of 'the keys that opens us' to the title of creation but is a

proof of how O.M. directs us to the post-disparity. He leaves aside a naturally Manichean approach (easily found in 'light-dark' when inhabiting paintings, photographs, films) and in what has come to be endowed with indiscernibility (in unicity) ... Otacílio will seek to highlight flashes, filigranes, watermarks, biases, edges of discernibility. The connotations that Melgaço enlightens in his offspring, are of contrasts in their more atomic, metaphorically indivisible features. Hence, he may be referring, as a starting point (the ambiguous and enigmatic cover of album seals it), to sacred and profane; heaven and hell; good and evil; day and night; pleasure and pain, and son on. Yes, but it's more than that. A lot more. Inasmuch as it's transcendent. It's about a perfect

conjunction between diachrony and synchrony. Paradigm and syntagma. Signifier and signified. Everything culminates in a womb in terms of what's revealed as a unique Sign.

‘A linguistic system is a series of differences of sound combined with a series of differences of ideas.’
(Ferdinand de Saussure)

‘I define a Sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its Interpretant, that the latter is thereby mediately Determined by the former.’
(Charles Sanders Peirce)

‘In poetic language, in which the Sign as such takes on an autonomous

value, this sound symbolism becomes
an actual factor and creates
a sort of accompaniment
to the signified.
(Roman Jakobson)

Few, rare as Otacílio captured the
subtile and pervasive difference amid
‘chiaro e scuro’ and ‘chiaroscuro’.

In Melgacian poeticity, the
autonomies complement each other
until the summit of an altisonant
symbolism of the intersections; light
and dark **metamorphose**
themselves into same (if I describe
physically) vibrations that travel
through the air; in other words,
through the light (if I metaphysically
depict); nay: into (if I portray, Ladies
and Gentlemen, O.M. himself) dazzling
S o u n d." (Pablo S. Paz; Argentinean
musicologist)

I - Chiaroscuro originated during the Renaissance as drawing on coloured paper, where the artist worked from the paper's base tone toward light using white gouache, and toward dark using ink, bodycolour or watercolour. These in turn drew on traditions in illuminated manuscripts going back to late Roman Imperial manuscripts on purple-dyed vellum. Such works used to be called "chiaroscuro drawings", but are more often described in modern museum terminology by such formulae as "pen on prepared paper, heightened with white bodycolour". Chiaroscuro woodcuts began as imitations of this technique. When discussing Italian art, the term sometimes is used to mean painted

images in monochrome or two colours, more generally known in English by the French equivalent, *grisaille*. The term broadened in meaning early on to cover all strong contrasts in illumination between light and dark areas in art, which is now the primary meaning;

II -

Chiaroscuro

also is used in cinematography to indicate extreme low-key and high-contrast lighting to create distinct areas of light and darkness in films, especially in black and white films. Classic examples are *The Cabinet of Dr. Caligari* (1920), *Nosferatu* (1922), *Metropolis* (1927) *The Hunchback of*

Notre Dame (1939), *The Devil and Daniel Webster* (1941), and the black and white scenes in Andrei Tarkovsky's *Stalker* (1979).

For example, in *Metropolis*, chiaroscuro lighting is used to create contrast between light and dark mise-en-scene and figures. The effect of this is primarily to highlight the differences between the capitalist elite and the workers.

In photography, chiaroscuro can be achieved with the use of "Rembrandt lighting". In more highly developed photographic processes, this technique also may be termed "ambient/natural lighting", although when done so for the effect, the look is artificial and not generally documentary in nature. In particular,

Bill Henson along with others, such as W. Eugene Smith, Josef Koudelka, Garry Winogrand, Lothar Wolleh, Annie Leibovitz, Floria Sigismondi, and Ralph Gibson may be considered some of the modern masters of chiaroscuro in documentary photography.

Perhaps the most direct intended use of chiaroscuro in filmmaking would be Stanley Kubrick's *Barry Lyndon*. When informed that no lens currently had a wide enough aperture to shoot a costume drama set in grand palaces using only candlelight, Kubrick bought and retrofitted a special lens for these purposes: a modified Mitchell BNC camera and a Zeiss lens manufactured for the rigors of space photography, with a maximum

aperture of f/.7. The naturally unaugmented lighting situations in the film exemplified low-key, natural lighting in filmwork at its most extreme outside of the Eastern European/Soviet filmmaking tradition (itself exemplified by the harsh low-key lighting style employed by Soviet filmmaker Sergei Eisenstein).

Sven Nykvist, the longtime collaborator of Ingmar Bergman, also informed much of his photography with chiaroscuro realism, as did Gregg Toland, who influenced such cinematographers as László Kovács, Vilmos Zsigmond, and Vittorio Storaro with his use of deep and selective focus augmented with strong horizon-level key lighting penetrating through windows and

doorways. Much of the celebrated film noir tradition relies on techniques Toland perfected in the early thirties that are related to chiaroscuro (though high-key lighting, stage lighting, frontal lighting, and other effects are interspersed in ways that diminish the chiaroscuro claim).

Domus
Aurea

[duration 03:09:51] all rights
reserved

dedicated to Ronei Lombardi
Filgueiras

+

"~ Gold has an almost atavistic lure.
People feel it has a panacea effect.'
(Howard Blum)

~ Tragedy is like strong acid - it
dissolves away all but the very gold
of truth.' (D. H. Lawrence)

Domus Aurea or Golden House.
Metaphorically, I could talk about the
creation act of Otacílio Melgaço as
an alchemical process. I could draw
the attention of the Ladies and
Gentlemen to his capacity to bring

forth, from a little choir and through
its mixes and post-recording effects,
a sonic stream with an unbelievable
density, a fascinating harmonization
plus a corporeity, an embodiment of
voices almost supernatural. [I must
confess that the adverb 'almost' is
merely figurative.] It seems to me
quite pertinent to say that this music
is full of transparencies,
watercolors, stained glass windows,
mosaics, hyperbolic membranes and
outré domes ...; in brief,
a Sky-Ey Geometry.

G e n e s i s

It would be providential we have as
starting point four closely connected
entries:

Religious music (also sacred music)

is music performed or composed for
religious use or through such
influence.

Melgacian ‘Domus Aurea’ is a
sacred, religious sound Piece if we
take into account that religion is
derived from the Latin religiō, the
ultimate origins of which are
obscure. One possible interpretation
traced to Cicero, connects lego
‘read’, i.e. re (again) with lego in the
sense of ‘choose’, ‘go over again’
or ‘consider carefully’. Modern
scholars such as Tom Harpur and
Joseph Campbell favor the derivation
from ligare ‘bind, connect’, probably
from a prefixed re-ligare, i.e. re
(again) + ligare or ‘to reconnect’,
which was made prominent by St.
Augustine, following the
interpretation of Lactantius;

Ritual music is music, sacred or not,
performed or composed for or as
ritual.

Melgacian 'Domus Aurea' is profoundly ritualistic since its absorption is linked to sacral symbolism. Rituals are a feature of all known human societies. They include not only the rites and sacraments of organized religions and cults, but also rites of passage, atonement and purification rites, oaths of allegiance, dedication ceremonies, and more. The field of ritual studies has seen a number of conflicting definitions of the term. One given by Kyriakidis is that the ritual is an outsider's or 'etic' category for a set of activities that, to the outsider, seems irrational, noncontiguous, or illogical. The term

can be used also by the insider or 'emic' performer as an acknowledgment that this activity can be seen to be uninitiated onlooker. The English word 'ritual' derives from the Latin *ritualis*, 'that which pertains to rite (*ritus*)'. In Roman juridical and religious usage, *ritus* was the proven way (*mos*) of doing something, or 'correct performance, custom'. The original concept of *ritus* may be related to the Sanskrit *ṛtá* ('visible order') in Vedic religion, 'the lawful and regular order of the normal, and therefore proper, natural and true structure of cosmic, worldly, human and ritual events';

Church music is music written for performance in church, or any musical setting of ecclesiastical

liturgy, or music set to words
expressing propositions of a sacred
nature, such as a hymn.

Melgacian ‘Domus Aurea’ could also
fit into this category because its
theme is (not solely but) a theater
(which has the aura and
architectonics of a temple) whose
name gives it baptism; certainly a
ceremonial place, preponderantly
hosting musical performances;
widely deserving of being a uterus to
hymnals (as a figure of speech) that
praise great Art and Humanity itself.
It’s not by chance that the work is
dedicated to the one that conceived
and built such Domus Aurea (Golden
House), as well as Otacílio, his
countryman, also from Minas Gerais
state, Mr. Lombardi Filgueiras. In
fact, (I must repeat provided that an

entire polyphonic tectonic horizon is
addressed here) the album is not
only focused on this construction but
on all farraginous geneses and
consecrated legacy of
the same idealizer;

Liturgical music originated as a part
of religious ceremony, and includes a
number of traditions, both ancient
and modern. Liturgical music is well
known as a part of Catholic Mass, the
Anglican Holy Communion service (or
Eucharist), the Lutheran Divine
Service, the Orthodox liturgy and
other Christian services including
the Divine Office. Such ceremonial
music in the Judeo-Christian
tradition can be traced back to both
the Temple in Jerusalem and
synagogue worship of the Hebrews.
The qualities that create the

distinctive character of liturgical music are based on the notion that liturgical music is conceived and composed according to the norms and needs of the various historic liturgies of particular denominations.

This 'Domus Aurea' must be understood as Liturgical music but in a heterodox way. In exegesis, two topics I emphasize: 1 - The timelessness of the Piece, therefore, its detachment from historical periods and thus a stylistic molding - musically speaking; 2 - The independence of either religious creed too. There's no compositional cadre that's obedient to one or another format conventionally attached to any church or canonical skeleton. In short, we as listeners

can perceive and feel – bodily and
intellectually and (to those who
believe in this dimension) spiritually –
that we’re witnessing, participating
in a Liturgy (not Hebrew or Christian
or ... but) preponderantly Melgacian.

H e r m e n e u t i c s

{If you will allow me, a prelusive
conjunctural remark. An observation
that seems quite pertinent to the
present and that’s present, direct or
indirectly, in all the current artistic
spectra. So it’s appurtenant to my
explanation since it indicates niches
where Otacílio Melgaço makes
trajectories, and others where
he prefers not.

– All theory, dear friend, is gray, but
the golden tree of life springs ever

green.’ (Johann Wolfgang von
Goethe)

As is well known, we do not propose to do a reading that tries to decipher the creations of O.M. since the musical jargon. Nor are we captives of conceptualism. Conceptualism is the art in which the concept(s) or idea(s) involved take precedence over traditional aesthetic and material concerns. In conceptual art the idea or concept is the most important aspect of the whole process. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. Unmachined, we cast our lenses not barely towards the artist who in

contemporaneity constantly hides behind a misrepresented variant of it, but also in how, for his general, there's a collapse of the relationship with the progeny because of verbosities and preliminary illusionistic decoys.

Including a serious perspective of the axis 'work/audience' (nowadays ordinarily forgotten or underestimated in view of the fact that hostage of sustenance and prestige for the artist and this, lately, seems enough to him), we prefer to move away from such 'trap' whereas we do not believe in the notion that, in terms of our musical niche, for future listeners: the concept (or its dictatorial distortion) should anticipate the experience of absorption. Much less

do we think that any attempt to
describe what will be heard is of
effective validity inasmuch as we are
not sure that vocables should
replace the very sounds emanating
from the work itself (*ars regia*).
Sounds, words ...: they are different
languages, different decodings. As
already said by Thelonius Monk or
Frank Zappa or Laurie Anderson or
Elvis Costello or ... (there are
controversies as to the author
of the phrase):

‘Writing About Music is Like Dancing
About Architecture’.

(Between two parentheses distant
from the semiological mazes; a
human, all too superhuman
addendum: perhaps here it would be
better to kneel before the

architecture and pray. But as Nietzsche/Zarathustra cried, 'I would only believe in God who could dance'. Soon, kneeling or dancing, static or moving, is the Melgacian music transubstantiating us.)

Now, re-interlacing the threads of the skein, what I'll argue is something that belongs to each one's free will. We have nothing against concepts, but against (my apologies for the paronomasia) preconcept(ion)s. We expressly are not abducted by previous concepts (pre-fabricating, pre-formatting and thus prenunciating unilaterally the 'real thing'; with the tendency to train, to gait the audience) when - and only when -, therefore, they exist to disguise a despicable breeding; to persuade by means rationalist - or,

on the contrary, imaginatively
nonsensical - (but only by them) the
public of something that does not
support itself in the (sterile) spawn;
to replace by 'well-articulated'
(usually not so much; generally
unconvincing) theorizations or (I
could denominate) 'drug leaflets' ...
what is insignificant in the shape of
music and any other creative
expression. Literally: in other words,
we do not agree with mediocre
artists disguised as flock of
conceptualizers. No doubt there are
exceptions but they confirm such a
lamentable postmodern 'rule'.

However, what remains for us to
communicate? For those who will
relish, even possess (and be
possessed by) a work of art, or for
those who have already done so.

What concerns us are referrals that can nourish more those who will appreciate (or who have already enjoyed) each offspring of the Brazilian composer and multi-instrumentalist, so that their means of apprehension are enriched (in multifaceted autonomous kinetic directions), not tutored or catechized or transformed into a mere simulacrum of ‘preliminary official versions’ (than this or that work of art should be) determined or imposed by cultural producers (in their conveniences), public relations/communications advisory (and its partial transfers) or ‘specialized’ critics (in these times: with a lot of information and rare formation, not always trustworthy).

Respecting others but reinforcing

our position on this, let us continue.}

Two visceral aspects of ‘Domus Aurea’, among several, should be highlighted: one is metaphysical, the other structural.

The first is the realization that, alongside a few contemporary breeders, Mr. Melgaço, when is as well engaged in transcendental perspectives, continues to raise the music to unimaginable levels. The ascensional vastness and the (trans) ontological depth translated into sounds are awe-inspiring, magnificent as infrequent compositions throughout history have been able to be.

The second is the acumen of interacting with his instigating motifs

and objects of proposition. If we observe the architectural signature of his honoree, we´ll find a series of intersections evoked by O.M., i.e. brilliant characteristics, in this case, from a (monumental) plastic art ... properly transported, as bright as, to the sonic universe. Notice, for example, how the whole Piece suggests us undulations, valleys and ridges, sequences with volumetric crescendo and diminuendo; (being less colloquial) a symmetrical open curves ... constant formal constituent elements of the concrete epiphanies erected by Ronei Lombardi Filgueiras. Smooth curves lying in a plane, defined by its geometric properties (or by equations for which it´s the solution set). Connected components or branches, mirror images of each

other like two infinite bows. If we reflect on the very conception: departing from a seminal microscopy, Otacílio Melgaço accurately and masterfully makes use of mathematical meanders (encompassing questions of shape, size, relative position of figures, the properties of space; lengths, areas, and volumes) to corroborate his tribute, penetrating with intrepidity the territoriality that was always root for Ronei's craft; taking this parallel to the pinnacles, to culminate his obeisance with golden key. From microcosm to macro. After all, the studies of topics such as numbers, frame, change are also bricks that constitute the process along with the product of planning, designing, constructing buildings (plus other physical structures) and the art

form/cultural activity whose medium
is sound organized in time. Quod est
inferius est sicut quod est superius,
et quod est superius est sicut quod
est inferius, ad perpetranda miracula
rei unius.

‘Your sacred space’, once said
Joseph Campbell, ‘is where you can
find yourself again and again.’ This
locus, here and now, is covered with
gold. And every time you come back
there, and there listen to yourself,
will be the same and at the same
time a new one.
Tactilely ...

‘Silently, God opens his golden eyes
over the place of
skulls.’ (Georg Trakl)

‘It is tact that is golden, not

silence.' (Samuel Butler)

This is it.

Solve et Coagula." (Pablo S. Paz;
Argentinean musicologist)

"Due to the magnitude of the present
Melgacian work, it seems inevitable a
historical reference of greater
breath.

>> The Domus Aurea (Latin, 'Golden
House') was a vast landscaped
palace built by the Emperor Nero in
the heart of ancient Rome after the
great fire in 64 AD had destroyed a
large part of the city and the
aristocratic villas on
the Palatine Hill.

Suetonius claims this of Nero and the

Domus Aurea:

‘When the edifice was finished in this style and he dedicated it, he deigned to say nothing more in the way of approval than that he was at last beginning to be housed like a human being.’

Statue of a muse in the newly reopened Domus Aurea
Though the Domus Aurea complex covered parts of the slopes of the Palatine, Esquiline, Oppian and Caelian hills, with a man-made lake in the marshy valley, the estimated size of the Domus Aurea is an approximation, as much of it has not been excavated. Some scholars place it at over 300 acres (1.2 km²), while others estimate its size to have been under 100 acres (0.40 km²).

Suetonius describes the complex as ‘ruinously prodigal’ as it included groves of trees, pastures with flocks, vineyards and an artificial lake—*rus in urbe*, ‘countryside in the city’.

Nero also commissioned from the Greek Zenodorus a colossal 35.5 m (120 RF) high bronze statue of himself, the Colossus Neronis. Pliny the Elder, however, puts its height at only 30.3 m (106.5 RF). The statue was placed just outside the main palace entrance at the terminus of the Via Appia in a large atrium of porticoes that divided the city from the private villa. This statue may have represented Nero as the sun god Sol, as Pliny saw some resemblance. This idea is widely accepted among scholars but some are convinced that Nero was not

identified with Sol while he was alive.

The face of the statue was modified shortly after Nero's death during Vespasian's reign to make it truly a statue of Sol. Hadrian moved it, with the help of the architect Decrianus and 24 elephants, to a position next to the Flavian Amphitheater. This building took the name

'Colosseum' in the Middle Ages, after the statue nearby, or, as some historians believe, because of the sheer size of the building.

The Golden House was designed as a place of entertainment, as shown by the presence of 300 rooms without any sleeping quarter. Nero's own palace remained on the Quirinal Hill. No kitchens or latrines have been

discovered.

Rooms sheathed in dazzling polished white marble were given richly varied floor plans, shaped with niches and exedras that concentrated or dispersed the daylight. There were pools in the floors and fountains splashing in the corridors. Nero took great interest in every detail of the project, according to Tacitus' *Annals*, and oversaw the engineer-architects, Celer and Severus, who were also responsible for the attempted navigable canal with which Nero hoped to link Misenum with Lake Avernus.

Some of the extravagances of the Domus Aurea had repercussions for the future. The architects designed two of the principal dining rooms to

flank an octagonal court, surmounted by a dome with a giant central oculus to let in light. It was an early use of Roman concrete construction. One innovation was destined to have an enormous influence on the art of the future: Nero placed mosaics, previously restricted to floors, in the vaulted ceilings. Only fragments have survived, but that technique was to be copied extensively, eventually ending up as a fundamental feature of Christian art: the apse mosaics that decorate so many churches in Rome, Ravenna, Sicily and Constantinople.

Celer and Severus also created an ingenious mechanism, cranked by slaves, that made the ceiling underneath the dome revolve like the heavens, while perfume was sprayed

and rose petals were dropped on the assembled diners. According to some accounts, perhaps embellished by Nero's political enemies, on one occasion such quantities of rose petals were dropped that one unlucky guest was asphyxiated (a similar story is told of the emperor Elagabalus).

The extensive gold leaf that gave the villa its name was not the only extravagant element of its decor: stuccoed ceilings were faced with semi-precious stones and ivory veneers, while the walls were frescoed, coordinating the decoration into different themes in each major group of rooms. Pliny the Elder watched it being built and mentions it in his *Naturalis Historia*.

Frescoes covered every surface that was not more richly finished. The main artist was one Famulus (or Fabulus according to some sources). Fresco technique, working on damp plaster, demands a speedy and sure touch: Famulus and assistants from his studio covered a spectacular amount of wall area with frescoes. Pliny, in his *Natural History*, recounts how Famulus went for only a few hours each day to the Golden House, to work while the light was right. The swiftness of Famulus's execution gives a wonderful unity and astonishing delicacy to his compositions.

Pliny the Elder presents Amulius as one of the principal painters of the *domus aurea*: 'More recently, lived Amulius, a grave and serious

personage, but a painter in the florid style. By this artist there was a Minerva, which had the appearance of always looking at the spectators, from whatever point it was viewed. He only painted a few hours each day, and then with the greatest gravity, for he always kept the toga on, even when in the midst of his implements. The Golden Palace of Nero was the prison-house of this artist's productions, and hence it is that there are so few of them to be seen elsewhere.' <<

Taking a leap of time, let's start over with a few words from the Portuguese poetess and playwright Maria Estela Guedes about a certain intimate aureate Theater.

>> ' On the outskirts of Belo

Horizonte (Minas Gerais/Brazil), more concretely in the condominium Retiro das Pedras, in Brumadinho, I had the opportunity to visit a sui generis theater, both for the place where it was built and for the architectural risk. It is a circular theater, whose dome, of adobes, seems to hover on the stage, with nothing that apparently holds the bricks to each other so as not to collapse. Outwardly, the building is barely conspicuous, for two reasons: this theater was built indoors, and the dome is landscaped.

Necessarily, we are faced with a work of art, composite, since there is still to consider ornamental elements such as stained glass, painting, drawing of the floor mosaics, and others for which the author had to

have drawn attention. At the same time, it was a question of transferring to the hard materials mathematical devices, something like poetry of numbers. It is the mathematics that holds the adobes of the dome, whose visual differs consonant is seen at night or day. At night, because of the illumination in the glass design, we have the illusion of a celestial vault covered by the constellations.

Owned by Ronei Lombardi Filgueiras, it was inaugurated in 1981 with a piano recital by Nelson Freire.

The 80-seat theater is named Domus aurea, as the extravagant palace that Nero had built after the burning of Rome. The basic materials in the Roman palace were brick and

mortar, but then he carried gold leaf and even precious stones were embedded in it. The Domus Aurea, or Golden House, in the Retiro das Pedras, in Minas Gerais, is also a work of extravagant architecture; although one of its basic materials is also brick, wealth already comes from the imagination of the architect, who replaced stones with glazes and gold for the warm tone of the room, borrowed mainly by the mosaic circle on the floor under the vault.'

<<

Ronei Lombardi Filgueiras.

He was born in the year 1935. In Guarani, Minas Gerais, Brazil. Painter, stained glass, engineer, architect and decorator. From the beginning of his career he seeks to

work on transparency in watercolor and stained glass. In 1977, he began his research as a stained glassmaker in Retiro das Pedras, MG, and from 1988 began to guide a small group of workers, bricklayers, locksmiths and glass cutters in the production of stained glass. Since 1972, he has designed and executed several churches in Belo Horizonte, including: Church of Santa Margarida Maria (1973-74), Holy Trinity (1976), Church of São Francisco (1987-88), Church of Bom Despacho (1986)), Santa Maria Estrela da Manhã Church (1988), Coronel Fabriciano Cathedral (1989-90), Church of São Dimas (1991), Church of Nossa Senhora de Fátima (1991-92) and Church of Paraopeba (1999). As an engineer and builder, he performs in his work a synthesis of the arts, creating an

environment conducive to music and other artistic presentations. For this he created a theater in the terrain of his house in Retiro das Pedras, having as cover a large hyperbolic dome, crowned by a geometric stained glass. As a painter, he was awarded a prize at the XIV Municipal Hall of Fine Arts, BH, 1959. In 1997, he participated with an individual room in a collective at the Convento de São José in Lagoa, Algrave, Portugal. In 1999, he was invited to join a group of two American artists at the Artful Living event at the Addison Holmes Fine Art Gallery, Orleans, Massachusetts, USA.

(...)

We are all invited to enter such
Golden House.

Belonging to Nero Claudius Cæsar
Augustus Germanicus;

to Ronei Lombardi Filgueiras;

to Otacílio Melgaço;

and within this contemporary sound
abode, I assure you all,

O.M. makes us Kings.

To be more exact, a King in
particular:

M i d a s!" (Caio Campbell; Anglo-
Brazilian semiologist and musician)

&

I - After Nero's death, the Golden
House was a severe embarrassment

to his successors. It was stripped of its marble, its jewels and its ivory within a decade. Soon after Nero's death, the palace and grounds, encompassing 2.6 km² (c. 1 mi²), were filled with earth and built over: the Baths of Titus were already being built on part of the site in 79 AD. On the site of the lake, in the middle of the palace grounds, Vespasian built the Flavian

Amphitheatre, which could be reflooded at will, with the Colossus Neronis beside it. The Baths of Trajan, and the Temple of Venus and Rome were also built on the site. Within 40 years, the Golden House was completely obliterated, buried beneath the new constructions, but paradoxically this ensured the wallpaintings' survival by protecting

them from dampness. When a young Roman inadvertently fell through a cleft in the Esquiline hillside at the end of the 15th century, he found himself in a strange cave or grotta filled with painted figures. Soon the young artists of Rome were having themselves let down on boards knotted to ropes to see for themselves. The fourth style frescoes that were uncovered then have faded to pale gray stains on the plaster now, but the effect of these freshly rediscovered grottesche decorations was electrifying in the early Renaissance, which was just arriving in Rome. When Pinturicchio, Raphael and Michelangelo crawled underground and were let down shafts to study them, carving their names on the walls to let the world know they had been there, the

paintings were a revelation of the true world of antiquity. Beside the graffiti signatures of later tourists, like Casanova and the Marquis de Sade scratched into a fresco inches apart (British Archaeology June 1999), are the autographs of Domenico Ghirlandaio, Martin van Heemskerck, and Filippino Lippi.

It was even claimed that various classical artworks found at this time—such as the Laocoön and his Sons and Venus Kallipygos—were found within or near the Domus's remains, though this is now accepted as unlikely (high quality artworks would have been removed—to the Temple of Peace, for example—before the Domus was covered over with earth).

The frescoes' effect on Renaissance artists was instant and profound (it can be seen most obviously in Raphael's decoration for the loggias in the Vatican), and the white walls, delicate swags, and bands of frieze—framed reserves containing figures or landscapes—have returned at intervals ever since, notably in late 18th century Neoclassicism, making Famulus one of the most influential painters in the history of art;

II - Discovery led to the arrival of moisture starting the slow, inevitable process of decay. Heavy rain was blamed in the collapse of a chunk of ceiling.

Increasing concerns about the condition of the building and the safety of visitors resulted in its

closing at the end of 2005 for further restoration work. The complex was partially reopened on February 6, 2007, but closed on March 25, 2008 because of safety concerns.

The likely remains of Nero's rotating banquet hall and its underlying mechanism were unveiled by archeologists on September 29, 2009.

The current administrative division of central Rome places it in rione Monti.

Sixty square meters (645 square feet) of the vault of a gallery collapsed on March 30, 2010;

III - The great hyperbolic dome of the

Domus Aurea Theater
by Dr. Ronei Lombardi Filgueiras:
www.crear.com.br/crear/index_html_files/1464.jpg

IV - Caio Campbell's Note:

"Without seeking to comprehend the incomprehensible, he gazed upon it. He did not study God; he was dazzled by Him." (Victor Hugo, *Les Misérables*)

Last but not least, I could never fail to mention the imagetic representation made by O.M. through the album cover; an after-light that leaves us really gazed. It's, in my opinion, one of the most beautiful, stunning, enchanting and dazzling I have ever seen in my entire life. If I could give you some advice, if I may, I

would clamor the following: seek it,
by favor, from a high-quality/good-
definition display, and preferably
larger in size than, for example, a
smartphone - such as a LED
computer monitor.

‘ A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness;
but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health,
and quiet

breathing.

Therefore, on every morrow,
are we wreathing
A flowery band to bind us
to the earth,
Spite of despondence,

of the inhuman dearth
Of noble natures,
of the gloomy days,
Of all the unhealthy and o'er-
darkened ways:
Made for our searching:
yes, in spite of all,
Some shape of beauty
moves away the pall
From our dark spirits.' (John Keats,
Endymion - excerpt -)

'Domus Aurea';
gold audible poured unto us
from the heaven's brink."

E n t o u r a g e

[duration 19:38] all rights reserved

+

"Entourage.

Borrowing from French
entourage/entourer (‘to
surround’).

An entourage is an informal group or
band of people who are closely
associated with a (usually) famous,
notorious, or otherwise notable
individual. A retinue of attendants,
associates or followers.

E n t o u r a g e .

Otacílio Melgaço elevates the
definition to the stature of an entire
Era. As if we were living in the age of

‘entour’. So there are two very explicit appraisements:

the overvaluation of fame and a frivolous/hedonistic universe of celebrities that’s deplorable;

The tendency to ‘flocks of people’ wallowing around a vacuum epicenter. In this sense, the originator of ‘Entourage’ extrapolates the ordinary use of the term (that gave rise to the title of his work) and makes it an appropriate expanded allegory.

It would be sufficient to justify the importance of the position taken by O.M. here, if this were the only prism. Our societies that survive based on spectacularization; such superficialistic spectacular societies

need to review how much they´re losing of humanism because of a lobotomic, mercantilized, soulless hyperexposure. The notoriety ceased to be a consequence of merits exercised with elegance, lucidity and even discretion but a true circus phenomenon, immeasurable in pyrotechnics, vanities and sensationalism as of the power of the cultural industry (the core that receives the Melgacian spotlight is the artistic) producing and imposing profitable puppets. This is the squint-eyed central thematic.

But Otacílio, in its polysemy, goes beyond.

Entourage, etymologically, refers to ´ornament, decoration surrounding something.´ And more, topologically:

‘a binary relation in a uniform space which generalises the notion of two points being no farther apart than a given fixed distance; a uniform neighbourhood’. In both respects, in addition to the climacteric embedded message, we must turn to the effective sound manifestation.

Observe how Mr. Melgaço, as a composer and multi-instrumentist (alongside his guests), has the ability to ornament the backbone of the offspring, generating ingenious layers of surroundings. Listen how he stimulates a structural and aesthetic uniformity from what may seem to us chaotic (or fairly free; endowed with much improvisative or aleatory freedom). At the same time, starting from such other point of view that Otacílio signals, this age of ‘entour’

can too mean the possibility of a new
form of approach and coexistence
among beings; 'in our neighborhood,
across the globe'.

The example given from the very
progeny is fabulous since it proves
to us how, through a single artistic
expression, the mastery of a creator
is able to mirror even reverse

Motifs." (Caio

Campbell; Anglo-Brazilian semiologist
and musician)

"' Working with David Bowie was very
interesting, but I couldn't surrender
to it. I should have let him produce a
record for me, but I'm very perverse
in some ways. He's brilliant,

but the entourage were rather
daunting.’ (Marianne Faithfull)

Especially in the artistic world, the
‘seven-headed wild beast’ called
e-n-t-o-u-r-a-g-e is well known.
Obviously we know, it's one of the
sides of this scenario, not the only.
Although it’s the limelight here, and I
have no doubt, for notorious,
worrying and urgent reasons.

There’s a wordplay in the name
given by Otacílio Melgaço but it’s
convergent; the level of
animadversion turns to the same
axis. Either we’re faced with an
admonition or, paradoxically, a
desired projection, that yet depends
a lot on each of us not to be utopian.
According to the accurate view
Otacílio has, a sound Piece full of

acidity comes to light and it's precisely in the avant-jazzy fluidity that O.M. will seek the syntax for his showing both musical and criticistic. It's worth mentioning the narrative acumen of Melgaço and how he (when so desires) uses his notes as colors on a canvas, his instruments as brushes. The initial applause, the gongs and an atmosphere of 'mystic' worship indicate adoration (& adulation). Nevertheless, the end of the Piece is a kind of emptying, more and more solitude and even desertion gain ground. Until the final silence. Thus, a relevant nuance of what's focused turns apparent: how much renowned, in innumerable cases, are accompanied by a subaltern (and simultaneously parasitical) cluster, but, at bottom, many VIPs are extremely lonely and

fully aware of it. A schizophrenic panorama. The meticulous treatment given by O.M. to the cover of the album brings to light this dichotomy (reinforced by the 3D simulation). Otacílio does not miss such angle of approach and does it sonically in an admirable way.

Guitars, voices, percussions - I stress the imbricated drums -, organ, saxophones, tanpura, electronic effects ...: the evoked paraphernalia is ample. As always, timbristic plurality and dialectal conjugations are extended in pure synergy. It's redundant to say that the track of almost twenty minutes is legitimized regardless of its theme. By itself it's already a petard. Such Melgacian 'É n t o u r a g e' mixes the power of an overwhelmingly dynamic

sonic code (through an assemblage from previous engendres) and a compelling metaphorical amplitude (evermore reminding us that art is not mere disposable entertainment; it can and probably must have a

link with processes of enlightenment plus, whenever necessary, profound paradigm shifts)." (Pablo S. Paz; Argentinean musicologist)

§

I - In the mathematical field of topology, a uniform space is a set with a uniform structure. Uniform spaces are topological spaces with additional structure that is used to define uniform properties such as completeness, uniform continuity and

uniform convergence.

The conceptual difference between uniform and topological structures is that, in a uniform space, one can formalize certain notions of relative closeness and closeness of points. In other words, ideas like "x is closer to a than y is to b" make sense in uniform spaces. By comparison, in a general topological space, given sets A, B it is meaningful to say that a point x is arbitrarily close to A (i.e., in the closure of A), or perhaps that A is a smaller neighborhood of x than B , but notions of

closeness of points

and relative closeness are not described well by topological structure alone.

Uniform spaces generalize metric spaces and topological groups and therefore underlie most of analysis.

There are three equivalent definitions (Entourage, Pseudometrics, Uniform cover) for a uniform space. They all consist of a space equipped with a uniform structure.

The Entourage definition generalizes the presentation of a topological space in terms of neighborhood systems;

II - "I don't have an entourage. In fact, I have no live-in help."
(Lauren Bacall)

Notes
Of
A
Native
Man
Suite

dedicated to James Baldwin

[duration 47:42] all rights reserved

+

"A Suite.

An ultimate anti-racist sonic saga.

Otacílio Melgaço
embraces the Blues.

[Blues is a genre and musical form
originated by African Americans in
the Deep South of the United States
around the end of the 19th century.
The genre developed from roots in
African musical traditions, African-
American work songs, spirituals, and
folk music. Blues incorporated
spirituals, work songs, field hollers,

shouts, chants, and rhymed simple narrative ballads. The blues form, ubiquitous in jazz, rhythm and blues and rock and roll, is characterized by the call-and-response pattern, the blues scale and specific chord progressions, of which the twelve-bar blues is the most common. Blue notes (or 'worried notes'), usually thirds or fifths flattened in pitch, are also an essential part of the sound. Blues shuffles or walking bass reinforce the trance-like rhythm and form a repetitive effect known as the groove.

Early blues frequently took the form of a loose narrative, often relating the troubles experienced in African-American society. Many elements, such as the call-and-response format and the use of blue notes, can

be traced back to the music of Africa. The origins of the blues are also closely related to the religious music of the Afro-American community, the spirituals. The first appearance of the blues is often dated to after the ending of slavery and, later, the development of juke joints. It is associated with the newly acquired freedom of the former slaves. Chroniclers began to report about blues music at the dawn of the 20th century. The first publication of blues sheet music was in 1908. Blues has since evolved from unaccompanied vocal music and oral traditions of slaves into a wide variety of styles and subgenres. Blues subgenres include country blues, such as Delta blues and Piedmont blues, as well as urban blues styles such as Chicago blues

and West Coast blues. World War II marked the transition from acoustic to electric blues and the progressive opening of blues music to a wider audience, especially white listeners.]

Otacílio embraces
the Blues
but melgacianly.

Dedicated to one of the men who most reflected on racism. Dedicated to one of the men who most had his brilliant effort for the awareness of so many people around the world about how Afro-descendants were 'castrated' in truculently and ubiquitously prejudiced societies: Mr. Baldwin. That also bequeathed us sparks of what the future could be, it must be. In effect, 'there is never time in the future in which we will

work out our salvation. The challenge
is in the moment; the time is
always now.'

And now, 'Notes of a Native Man'.
Practically a Triptych. [The title and
subtitles allude directly to James'
works. Meticulous 'keys' are found
in the microscopic changes, I
suspect.]

P a r t O n e: Another Land / No One
Knows My Name >> Genesis. Melgaço
recreates the African roots of Black
People - nature forces, rich in
tradition and legacy. Of which we're
all scions. He resorts to a jungle
environment, and the powerful
presence of percussive layers. I have
the impression that Otacílio creates
heterodox counterpoint sets between
the drums. Everything is vivacity,

strength and enchanted kineticism.

Frantic flutes and electronic interventions underscore this. A passage of anamnesis, there are quotes to previous works of O.M. in view of the fact that he, from time to time, does not give up on alchemizing the past even as an allusion to how we are (or should be) always rebuilding ourselves as beings and cultural beings. Gradually, however, the pace slows down. Both disturbing noises and audible undulating perceptions simultaneously (as a trance) suggest the debilitating deconstruction of such *modus vivendi*, culminating in what would consequently be the exhausting voyage on (now) slave ships. A process of implacable subdual and the trafficking to countries like the USA, where the honoree was born (it

could be Brazil, where Melgaço was born). The ominous culmination probably symbolizes the arrival to the bitter destiny;

P a r t T w o: The Substantiation of Things Not Seen / Just Over My Head (S-t-r-a-n-g-eF-r-u-i-t) >> The conditions of penury, discrimination, violence for such people who were treated as soulless beings, below the condition of humans. Throughout this section, in the background we hear phantasmagoric bluesy voices: a simulacrum of suffering and death which were accumulating chronologically and spatially. Such tortured people (marketed as beasts, or worse, as inanimate creatures) were already spectral but still alive! Rarely had an artist been able to capture this. O.M. did it. Shortly

thereafter, one of the most typical instruments of the Blues arises, the harmonica. It becomes a kind of litany.

Two words are repeated twenty one times (as Otacílio already reported in an interview, 'in analogy to twenty-one Hesperian centuries: therefore, stating the past, situating the present and warning the future'): 'Strange Fruit'. An extended figure of speech linking a tree's fruit with lynching victims.

Black men hanged in arbors ...

The name of a poem written by teacher Abel Meeropol and published in 1937. It protested American racism, particularly the stringing up of African Americans. Such had

reached a peak in the South at the
turn of the century, but continued
there and in other regions of the
United States. According to the
Tuskegee Institute, 1,953 Americans
were murdered thus, about three
quarters of them black.

Approaching the final minutes
(besides a dense oscillatory tension),
a camouflaged organ emerges,
perhaps metaphorically signaling the
elevation of souls who have paid such
a high price for the torturous
existence of their bodies. However,
the ghostly voices in the depth never
cease to sound: are endless, eternal.
Echoes of a lesson we should
never forget;

P a r t T h r e e: The Fire Now! / Go
Proclaim it on the Mountain >> We

have reached a new scenery: the abolition of this which is one of the more hideous misconceptions that mankind already perpetrated, the slavery.

Verily, much more than that. Melgaço makes use of the free jazz (denomination that has rarely been so well applied) to bring to the fore the fighting and liberation not only of the captives (in the last decades of the nineteenth century) but of their descendants for the reason that the racism itself is not extinct after the abrogation. **The Serpent's Egg** never came to be destroyed. Despite the anti-discriminatory legality today, we have knowledge of how much racialism, extrapolating the 'officialism', still persists or in an explicit ...

(check out how a white and a black man get very different treatments from many cops in the USA and around the world - including, with extreme shame, Brazil or investigate how much there's of quantitative presence of the black ethnic in the media in general and corroborate the meager representation that Afro-descendants have)

... or veiled manner

(check out the contrasts that exist whenever a white and a black man compete for the same job or when they try to rent the same dwelling).

Musically, another impactful anamnesis, another challenging assemblage. Combative metallic densities based on trumpets,

saxophones, trombones ... are supported by the striking rhythmicity of impetuous drums. A intense frictional ambience! Including here, for a long and long time, the

insurgencies, affirmative actions and hard struggle - in all ambits - for the conquest of just entitlements. A thorny path that's still being pursued till this day/age and, unfortunately, it's not known when will fully reach its deserved goal.

This could be the coda of the sound Piece. A deed that has not finished but at least already has the Afro-descendants as voices heard in the historical proscenium. Withdrawn from invisibility (that ached in the flesh, ensanguined raw), with the

right and duty to be heard.

But subsequent to the necessary and undelayable clash; after the statement that the times of subjugation should be behind (although much still remains to be conquered), another typical vehicle of the Blues wins turn: the acoustic slide guitar. From that rite of passage and by the aura that emerges as an epiphany: Otacílio perchance declares himself optimistic. At least a hopeful realist. The guitar sounds like a mystical instrument, almost of an oriental character. One of the authenticities of Melgaço, always syntactically reinventing timbristic contexts. Hence we'll arrive at a modern version of the bluey style (through the peculiar optics of O.M.: between

surreal and sidereal), added wah-wah double bass and drums. As an airing bluish stage.

We must delve a little deeper into this question: we're facing a projection of the composer and multi-instrumentalist. Would it be the exhibition of a commendable desire that will only become reality (as it has happened with some diseases) when actually vanquished any vestige of racism on the face of the earth? Pure utopia? As in Steve Lambert's statement: 'Utopia translates to not place. Utopia is not a destination, but a direction' and, do not be deceived, we are talking about palpable directions. Could it someday be that way? Realism and hope. Probably the realistic silhouette says No, yet the hopeful one also deserves a visage.

It's no coincidence that, in the last few bars of the Suite, the string instrument resounds quasi solo, definitively instituting a transcendent, metaphysical perspective. Which does not deviate from concretion, but makes it less prickly.

[Notice the acuity of O.M.: the name of the work looks like a crown of thorns on the head of the figure of Paul Klee that appears in the cover of the album. Nevertheless (the title of the original painting is Black Prince) it can also be a crown notwithstanding made of golden ornaments, resplendent arabesques; attribute of native royalty, why not?]

That's because there's the collateral crescendo of subtle winds

instruments (as in ancient times,
made of animal horns) and,
apotheostically, children playing. I
think Melgaço's message is explicit:
they are no longer black or white,
yellow or red; are simply human
beings. Yes, here is the directive
message: if we crave that, even in
the far future, forthcoming
generations no longer have - allow
me the metaphor - 'the racism in
the DNA' (and, regrettably, there are
innumerable mechanisms to have it
always grafted - at any time of life
and history -); ... if we crave that
forthcoming generations no longer
have 'the racism in the DNA', we
must reinforce our view that such
triumph depends on each of us and
now. View and especially attitude.
Just as in the culminating statement
of James Baldwin: 'I'm not a nigger,

I'm a man.' This is it! Apart from
apartheids. Simply human beings.
And together.

[An ideal interlude to reiterate that
raceS (hypothetically configured,
among other topics, by skin color) do
not exist. Biologically, there's only
one: the human (race). Science gives
us full support to affirm this. Any
attempt to make feasible the racism
(in the theoretical field or empirical,
functional) is a factional abstraction
or a criminal practice to take
advantage of, subjugate, enslave or
annihilate someone who is different -
physically, culturally, etc - from
those who are such nefarious
apologists.]

Last but not least, I emphasize the
vocalic presence of the Man

(hu m a n kind) in all triadic
Melgacian creation. From African
dialects to acute, touching, definitive
poems by Paul Laurence Dunbar and
James Weldon Johnson. We started
with male voices (and older), then
female (and a little less elderly), until
the young and finally the kids. Otacílio
did not allow each vox, at any time, to
be gagged or muted. And all of them
reaching as apex the beginning of
life, not the reverse. Here the
‘gargantuan detail’ that inserts the
glorious nuance in this stupendous
sonic engendre. Native. Nativity.

Allow me a play on words, Ladies and
Gentlemen. George Gershwin made
from the Blues a Rhapsody. Richards
& Jagger, according to themselves
(in ‘Midnight Rambler’), made from
the Blues an Opera. Miles Davis made

the Blues less blue; greener. Elvis
Costello made an almost Blues.
Otacílio Melgaço was far beyond a
Suite. Far beyond the Black and
Blue(s). 'Notes of a Native Man' is a
Recosmogony." (Pablo S. Paz;
Argentinean musicologist)

"James Arthur Baldwin (1924 – 1987)
was an American novelist, essayist,
playwright, poet, and social critic. His
essays, as collected in *Notes of a
Native Son* (1955), explore palpable
yet unspoken intricacies of racial,
sexual, and class distinctions in
Western societies, most notably in
mid-20th-century America. Some
Baldwin essays are book-length, for
instance *The Fire Next Time* (1963),
No Name in the Street (1972), and *The
Devil Finds Work* (1976). An unfinished
manuscript, *Remember This House*,

was expanded upon and adapted for cinema as the Academy Award-nominated documentary film *I Am Not Your Negro*. Baldwin's novels and plays fictionalize fundamental personal questions and dilemmas amid complex social and psychological pressures thwarting the equitable integration of, among others, the black people, while depicting some internalized obstacles to such individuals' quests for acceptance.

‘The questions which one asks oneself begin, at least, to illuminate the world, and become one's key to the experience of others’, uttered James Arthur Baldwin.

‘Notes of a Native Man Suite’ is full of questions.” (Caio Campbell; Anglo-

Brazilian semiologist and musician)

&

I - Disillusioned by American prejudice against blacks, James Baldwin left the United States at the age of 24 and settled in Paris, France. He wanted to distance himself from American prejudice and see himself and his writing outside an African-American context. Baldwin did not want to be read as "merely a Negro; or, even, merely a Negro writer". He also hoped to come to terms with his sexual ambivalence and escape the hopelessness that many young African-American men like himself succumbed to in New York.

In Paris, Baldwin was soon involved

in the cultural radicalism of the Left Bank. He started to publish his work in literary anthologies, notably *Zero*, which was edited by his friend Themistocles Hoetis and which had already published essays by Richard Wright.

He lived in France for most of his later life. He would also spend some time in Switzerland and Turkey. During his life and after it, Baldwin was seen not only as an influential African-American writer but also as an influential exile writer, particularly because of his numerous experiences outside the United States and the impact of these experiences on Baldwin's life and his writing.

Baldwin returned to the United

States in the summer of 1957 while the Civil Rights Act of that year was being debated in Congress. He had been powerfully moved by the image of a young girl braving a mob in an attempt to desegregate schools in Charlotte, North Carolina, and Partisan Review editor Philip Rahv had suggested he report on what was happening in the American south. Baldwin was nervous about the trip but he made it, interviewing people in Charlotte (where he met Martin Luther King), and Montgomery, Alabama. The result was two essays, one published in Harper's magazine ("The Hard Kind of Courage"), the other in Partisan Review ("Nobody Knows My Name"). Subsequent Baldwin articles on the movement appeared in *Mademoiselle*, Harper's, *The New York Times Magazine*, and

The New Yorker, where in 1962 he published the essay that he called "Down at the Cross" and the New Yorker called "Letter from a Region of My Mind". Along with a shorter essay from The Progressive, the essay became The Fire Next Time.

While he wrote about the movement, Baldwin aligned himself with the ideals of the Congress of Racial Equality (CORE) and the Student Nonviolent Coordinating Committee (SNCC). In 1963 he conducted a lecture tour of the South for CORE, traveling to locations like Durham and Greensboro, North Carolina; and New Orleans, Louisiana. During the tour, he lectured to students, white liberals, and anyone else listening about his racial ideology, an ideological position between the

"muscular approach" of Malcolm X and the nonviolent program of Martin Luther King, Jr. Baldwin expressed the hope that Socialism would take root in the United States.

By the spring of 1963, Baldwin had become so much a spokesman for the Civil Rights Movement that for its May 17 issue on the turmoil in Birmingham, Alabama, Time magazine put James Baldwin on the cover. "There is not another writer," said Time, "who expresses with such poignancy and abrasiveness the dark realities of the racial ferment in North and South." In a cable Baldwin sent to Attorney General Robert F. Kennedy during the crisis, Baldwin blamed the violence in Birmingham on the FBI, J. Edgar Hoover, Mississippi Senator James Eastland,

and President Kennedy for failing to use "the great prestige of his office as the moral forum which it can be."

Attorney General Kennedy invited Baldwin to meet with him over breakfast, and that meeting was followed up with a second, when Kennedy met with Baldwin and others Baldwin had invited to Kennedy's Manhattan apartment (see Baldwin-Kennedy meeting). This meeting is discussed in Howard Simon's 1999 play, *James Baldwin: A Soul on Fire*. The delegation included Kenneth B. Clark, a psychologist who had played a key role in the *Brown v. Board of Education* decision; actor Harry Belafonte, singer Lena Horne, writer Lorraine Hansberry, and activists from civil rights organizations. Although most of the attendees of this meeting left feeling

"devastated," the meeting was an important one in voicing the concerns of the civil rights movement and it provided exposure of the civil rights issue not just as a political issue but also as a moral issue.

James Baldwin's FBI file contains 1,884 pages of documents, collected from 1960 until the early 1970s. During that era of illegal surveillance of American writers, the FBI accumulated 276 pages on Richard Wright, 110 pages on Truman Capote, and just nine pages on Henry Miller.

Baldwin also made a prominent appearance at the Civil Rights March on Washington, D.C. on August 28, 1963, with Belafonte and long-time friends Sidney Poitier and Marlon

Brando. The civil rights movement was hostile to homosexuals. The only known gay men in the movement were James Baldwin and Bayard Rustin. Rustin and King were very close, as Rustin received credit for the success of the March on Washington. Many were bothered by Rustin's sexual orientation. King himself spoke on the topic of sexual orientation in a school editorial column during his college years, and in reply to a letter during the 1950s, where he treated it as a mental illness which an individual could overcome. The pressure later resulted in King distancing himself from both men. At the time, Baldwin was neither in the closet nor open to the public about his sexual orientation. Later on, Baldwin was conspicuously uninvited to speak at

the end of the March on Washington.

After a bomb exploded in a Birmingham church three weeks after the March on Washington, Baldwin called for a nationwide campaign of civil disobedience in response to this "terrifying crisis."

He traveled to Selma, Alabama, where SNCC had organized a voter registration drive; he watched mothers with babies and elderly men and women standing in long lines for hours, as armed deputies and state troopers stood by—or intervened to smash a reporter's camera or use cattle prods on SNCC workers. After his day of watching, he spoke in a crowded church, blaming Washington—"the good white people on the hill." Returning to Washington, he told a New York Post reporter the

federal government could protect Negroes—it could send federal troops into the South. He blamed the Kennedys for not acting. In March 1965, Baldwin joined marchers who walked 50 miles from Selma, Alabama, to the capitol in Montgomery under the protection of federal troops.

Nonetheless, he rejected the label "civil rights activist", or that he had participated in a civil rights movement, instead agreeing with Malcolm X's assertion that if one is a citizen, one should not have to fight for one's civil rights. In a 1964 interview with Robert Penn Warren for the book *Who Speaks for the Negro?*, Baldwin refuted the idea that the civil rights movement was an outright revolution, instead calling it

"a very peculiar revolution because it has to...have its aims the establishment of a union, and a...radical shift in the American mores, the American way of life...not only as it applies to the Negro obviously, but as it applies to every citizen of the country." In a 1979 speech at UC Berkeley, he called it, instead, "the latest slave rebellion."

In 1968, Baldwin signed the "Writers and Editors War Tax Protest" pledge, vowing to refuse tax payments in protest against the Vietnam War;

II - Baldwin settled in Saint-Paul-de-Vence in the south of France in 1970, in an old Provençal house beneath the ramparts of the famous village. His house was always open to his friends, who frequently visited him

while on trips to the French Riviera. American painter Beauford Delaney made Baldwin's house in Saint-Paul-de-Vence his second home, often setting up his easel in the garden. Delaney painted several colourful portraits of Baldwin. Actors Harry Belafonte and Sidney Poitier were also regular house guests.

Many of Baldwin's musician friends dropped in during the Nice and Juan-les-Pins Jazz Festivals: Nina Simone, Josephine Baker (whose sister lived in Nice), Miles Davis, and Ray Charles, for whom he wrote several songs. In his autobiography, Miles Davis wrote:

"I'd read his books and I liked and respected what he had to say. When I got to know him better, Jimmy and I

opened up to each other. We became great friends. Every time I was in the South of France, in Antibes, I would spend a day or two at his villa in Saint-Paul-de-Vence. We'd get comfy in that beautiful, big house and he would tell us all sorts of stories...He was a great man."

Baldwin learned to speak French fluently and developed friendships with French actor Yves Montand and French writer Marguerite Yourcenar, who translated Baldwin's play *The Amen Corner*;

III - Music/spoken word recordings
by J.B.:

A Lover's Question (CD, Les Disques Du Crépuscule – TWI 928-2, 1990);

IV - Abel Meeropol set his poem to music and, with his wife and the singer Laura Duncan, performed it as a protest song in New York City venues in the late 1930s, including Madison Square Garden. "Strange Fruit", most famously by Billie Holiday, who first sang and recorded it in 1939. The song continues to be covered by numerous artists, including Nina Simone, Cocteau Twins and Annie Lennox and has inspired novels, other poems, and other creative works. In 1978, Holiday's version of the song was inducted into the Grammy Hall of Fame. It was also included in the list of Songs of the Century, by the Recording Industry of America and the National Endowment for the Arts. Lyricist E. Y. Harburg referred to the song as a "historical document." It was also dubbed, "a

declaration of war... the beginning of
the civil rights movement" by record
producer Ahmet Ertegun;

V - Pablo S. Paz's Note:

"It is certain, in any case, that
ignorance, allied with power, is the
most ferocious enemy justice can
have." (James A. Baldwin)

Obviously, contemporaneously, much
of what I have argued previously
(reports of martyrdom and torment
throughout history) has changed.

But exactly how and how much?

Are there any people who feel even
now the reflexes of racism and every
day? As for that, I have no doubts.
This is irrefutable: Yes, day in day

out.

For poorer social classes of the
population, less learned, less
enlightened, less aware of their
rights and devices to refute and
legally prosecute any discriminatory
act against them ...

(let's face it, even if that happens,
Justice itself tends to deal quite

differently a **black**

man without resources,

restricted to the atrophied
conditions that the State offers and
another citizen - white or even black
too or ... but -, opulent, with the best
contracted and well-paid lawyers.
It's important to always remember

that all social, economic, political,
cultural, racial ... problematics are
imbricated),

... and so on; this seems to me
incontestable, regrettably.

Addressing one of the sources of
this, as Mr. Baldwin once declared:
‘Education is indoctrination if you're
white - subjugation if you're black.’
And then a conjecture of mine: we’re
talking, at bottom, of a purposive
process of (as a matter of fact)
‘diseducation’ as (by those who hold
the reins of the status quo) a form of
control/predominance, with
(surreptitiously) a race-related
nature too. Not only, but also.

There are, usually anonymous or
known topically, average layers of
intellectuals, liberal professionals,

etc.: prosperous. Yet I believe that, if we are not alienated or too naive, still for them some trace of racism exists and not only in sporadic situations. It's easy to prove this when a black man (whether an attorney or a doctor or ...) driving a car of a higher value is (immediately) treated as a suspect by the road police.

[In my point of view, and following the focus of what I say, racism does not end when there's an economic-social ascension. But it's disguised or at most omitted, tolerated. So it does not become extinct, just hypocritically - or by some spurious convenience - changes shape.]

And by the way, what about Afro-descendants who are no longer

subjected to this? Persons who, when in childhood or adolescence, were still victims of discrimination, notwithstanding with fame/fortune/power, had this page turned from its biographies. Plus, they will probably keep this enviable situation to their children and grandchildren ...

I think of a number of (influential, prestigiously, materially) privileged while quite punctual ones like some sportsmen (who are catapulted to billionaires stars of the mainstream media), actors (idem) or presenters of television programs (ibidem).

[We have reached the neuralgic point: the question of a person behaving as an example. Certainly good examples are not discerned by

skin color. Despite one or other criticism that may be liable, grosso modo, from Mohandas Karamchand Gandhi to Martin Luther King Jr.; from Mother Teresa of Calcutta to Nelson Rolihlahla Mandela; from (a

striking fish out of water, **nay,** an admirable stranger in the nest, or better yet, the one flew over the cuckoo's nest) Jorge Mario Bergoglio to Desmond Mpilo Tutu ... (remaining only in the 'altruistic harvest' because many names, from various placing, would make up a long list. Verily, not as long as we would like, currently). Albeit we consider a people that have suffered from slavery and still today with racism, we can not close our eyes to the truth that it's a very peculiar and

special secular context.]

Sportsmen, actors, presenters of
television programs ...

The key of my note: what are the
examples given by these celebrities
(which should serve as some
constructive parameter, at least in
respect of a humanist position) to
most who are still, for the reason we
know well, segregated (directly
or subtly)?

Due to our conjuncture here, I will be
very specific: What about
the musicians?

Since we're in a sonorous state of
affairs: I want to focus on the media
champions. Pimped musicians such
as, for instance (of course, I'm not

referring to serious fellas like Afrika
Bambaataa, Public Enemy or
Kendrick Lamar), certain
rappers/hip hoppers that, posing
(caricaturedly) as revolted,
intimidators, belligerents (glorifying
their country, in the eyes of the rest
of the world, as a pathetic and
morbid Bang Bang Land) while enjoy
a life of kings (each being, in
appropriate connotations, a new rich
or, if you prefer: parvenu, cocktail,
mushroom, upstart, vulgarian), they
propagate the pitiful image of
misogynists, mafious ...; becoming
dictators of an ultra-alienating
ostentation. If women: I think, just to
begin with, in countless names linked
to the current - commonly -
disposable R&B.

[And here I pay tribute to true

masters that helped to consecrate the bona fide Rhythm and Blues such as Al Green, Aretha Franklin, Fats Domino, Gloria Gaynor, James Brown, Little Richard, Marvin Gaye, Patti LaBelle, Ray Charles, Stevie Wonder, The Supremes. Yes, there would be contemporary personalities to mention but, honestly, few; and I leave it as a challenge for you to identify them as needles in the haystack.

As for the remaining (vast majority), nowadays (unlike those I just, with honor, brought to light), there's no difference between many marionettes who are called 'stars' and a brand of soap, toothpaste or, more appropriately, toilet paper/roll/tissue; (perhaps) dunny paper, loo/bog roll, bum wad, 4 inch,

TP. You choose the term, dear Netizens. There are for all tastes, at least for those who, at present, confuse art and eschatology.]

Resuming the thread of the skein: if women (and I keep thinking, just to begin with, in countless names linked to the actual - ordinarily - expendable R&B plus most of the pop scene in general), there are many (I write without any moralistic tone) who exploit sexuality to the fullest extent (going far beyond vulgarity; thus pulverizing a reprehensible relation between success - at any price - and objectification of the body). Who, behind a supposed 'empowerment' (which surely earns them millions of dollars), become mere futile puppets of a masculinized cultural industry. They should learn

what empowerment really is with magnificent women (who never depended on a wholesale and hollow sex appeal - therefore of the idolatry of the body and of the ego and of a luxuriously inane being and of the convenient herding - but of their intelligence, sensibility, legitimacy, authentic attitude) like Angela Davis and Toni Morrison. But that would not be very lucrative for them, we understand. For their lives of self-loving megastars (at the same time, smart dolls adulated and sustained by the armies of followers - the system was made to work in this way, everything as planned -). Not be very lucrative for their colossal bank accounts as well.

Thus, it's not about these high life in a bubble that I speak. It's not about

these (I do not generalize, ergo)
specific ridiculous VIPs in
sweet´n´cloying limelight (who miss
the great opportunity to really
contribute to the many unrighteous
scenarios, exposed in my
explanation, being changed - as
should. On the contrary, they end up
contributing to the perpetuation of
all this deplorable panorama, while
leading a golden existence from the
top of its ivory towers). Not covered
by a lobotomized and superficialist
fame and by a segregating and
hedonistic fortune, I talk about the
immense majority; anonymous
majority still subject to
discrimination
e-v-e-r-y
s-i-n-g-l-e
d-a-y.

My criticism is straightforward:
instead of determined Afro-
descendants putting themselves as
specimen to be observed (and the
massive visibility they possess could
be precious to this); an example of
sense of collectivism, integrity,
dignity, lucidity, engagement (not
mere personal marketing),
generosity (not ´ crumbs thrown at
animals ´), intellectual background
(not acephalous body-building), pride
(which is quite different from an
aggressive and nababesque vanity)
etc.; what happens? Based on what I
quoted in the paragraph above (a
narcissistic microcosm): such men
prefer to stimulate the idea that
triumph is synonymous with making
lots of money (the more the better,
without limits - including ethics),
having expensive cars, wearing

famous designer clothes, own (like trophies) and manipulate (like sex toys) as many women as possible ... Such women, also beyond much of what was said above, prefer to stimulate the idea that triumph is to pretend to be a dominatrix, provided their breasts and buttocks are always within the eyes (and in pockets and wallets) of men (and other women), betting on an indiscriminately consumerist conduct, nurturing a life of foetid egomaniac kitsch glamor, and so on. As if this were the updated face of power and success. And of course, all of them having the maximum of publicity, exhibitionism and sensationalism. Much of the media complex is well fed with birdseeds at the hands of this whole showbiz system. Do not they realize that

these stereotypes only reinforce the prejudiced view of black man as a threatening delinquent and black woman as a sex machine? In the end, the 'armed stallions' and the 'pulpy dominatrices': are (without and with puns) all manipulating all. An impeccable vicious circle. Nourished by flocks of followers/fans. Voluntary servitude, a contemporary version of? [Read 'Discours de la servitude volontaire' by Étienne de La Boétie] Flocks that deserve our pity or rebuke, I can not say. In fact, deserve to be awakened.

I get really sad when remember how many struggled for racial emancipation so that some (nowadays), usually powerful and successful (in their materialistic concept; spokesmen of a world that

has the disposability as a premise),
would turn out to be this mediocre
type of beacon. It's discouraging to
know that many children and
teenagers will grow up having these
dodgy personæ as totems.

Luckily, there are more paradigms.
Like me, many still prefer to stay
loyal to Mr. Baldwin (and others as
admirable as). To all that they
symbolize; that they have always
defended, erected and supported.
Paradigms which have no expiration
date. They are not fads or a lair
of profiteers.

I revisit something I've already cited:
much of this current problem comes
from failures in the educational
process. ' It is very nearly impossible
... to become an educated person in a

country (...) distrustful of the independent mind. The paradox of education is precisely this - that as one begins to become conscious one begins to examine the society in which he is being educated.' To become cognizant of this is an important step ahead. And we can not lose the enthusiasm too. 'Fires can't be made with dead embers, nor can enthusiasm be stirred by spiritless men. Enthusiasm in our daily work lightens effort and turns even labor into pleasant tasks.'

James Arthur Baldwin also declared:

'I want to be an honest man and a good writer.' Pronounced so simply but everything is said by means of such few words (to a good understander). Whether you are yellow, red, black, white - or blue -

(no matter, all of the same human
race), here is a great example,
a true pharos to be followed
yesterday, today and e-v-e-r."

Dark
Ambient

[duration 51:45] all rights reserved

+

"´I see myself and many artists like
me as the torchbearers through
these dark ages.´
(John Zorn)

´All growth is a leap in the dark.´
(Henry Miller)

´On stage, I am in the dark.´
(Maria Callas)

Some specialized critics occasionally
relate certain Melgacian works to
this sort, Dark Ambient.

Dark Ambient (in the 1980s also
referred to as ambient industrial or
black ambient) is a genre of post-

industrial music that features foreboding, ominous, or discordant overtones, some of which were heavily inspired by elements of ambient music. The term was coined in the early 1990s by Roger Karmanik to describe the music of Raison d'être and is strongly associated with the Cold Meat Industry record label.

Often consists of evolving dissonant harmonies of drones and resonances, low frequency rumbles and machine noises, sometimes supplemented by gongs, percussive rhythms, bullroarers, distorted voices and other found sounds, oft processed to the point where the original sample cannot be recognized. For instance, entire works may be based on radio

telescope recordings (Arecibo Trans-Plutonian Transmissions), the babbling of newborn babies (Nocturnal Emissions Mouths of Babes), or sounds recorded through contact microphones on telegraph wires (e.g. Alan Lamb's Primal Image). It's the purposeful case of the now focused album.

[Apropos, D.M. had done something similar before, as it was in Dronology.

melgacootacilio.bandcamp.com/album/dronology-otac-lio-melga-o-duration-01-10-31

Drone music, drone-based music, or simply drone, is a minimalist musical genus that emphasizes the use of sustained or repeated sounds, notes,

or tone-clusters – called drones. It is typically characterized by lengthy audio programs with relatively slight harmonic variations throughout each piece compared to other musics. La Monte Young, one of its 1960s originators, defined it in 2000 as ‘the sustained tone branch of minimalism’.]

As the Brazilian composer and multi-instrumentalist has no commitments with rigidly demarcated styles; as he always feels liberated to address innumerable sonic dialects and with a pioneering spirit (not allowing himself to be attached to schools or labels): seems to me a challenging and very exciting act when, from references that respectable music supporters suggest have in some of his creations, Otacílio points its

creative verve to one or the other and then give us a personal thought-provoking version, as if it were the fragment of a dialogical discourse. Most of the time, O.M. gets ahead, as every great artist does, and brings us (revealing, iconoclastic, ascending) quests. From time to time he reverses this praxis and presents us with answers. Even darker. More than replies, a place; surrounding.

We are in his Darker Ambient.

Although it contains deliberately many typical elements of the sound syntax from which I made my prologue, such profound environment is not (if in a deprecatory purport) a niche of isolation, confinement, melancholy or desert. It's inevitable to draw a parallel between Otacílio

Melgaço and Jun'ichirō Tanizaki.

Tanizaki was one of the major writers of modern Japanese literature, and perhaps the most popular Japanese novelist after Natsume Sōseki. And so we are introduced to 礼 讃 讃 讃 (In'ei Raisan), or Praise of Shadows. The essay consists of 16 sections that discuss traditional Japanese aesthetics in contrast with change. Comparisons of light with darkness are used to contrast Western and Asian cultures. The West, in its striving for progress, is presented as continuously searching for light and clarity, while the subtle and subdued forms of oriental art and literature are seen by Tanizaki to represent an appreciation of shadow and subtlety, closely relating to the

traditional Japanese concept of *sabi*.

In addition to contrasting light and dark, Jun'ichirō further considers the layered tones of various kinds of shadows and their power to reflect low sheen materials like gold embroidery, patina and cloudy crystals. He distinguishes between the values (plenty audibly developed by O.M.) of gleam and shine ...

In few words: the best place to make a Praise of Shadows is, here and now, the Melgacian Dark Ambient ... owing to the fact that ... if the text of the Nipponese writer presents personal reflections on topics as diverse as architecture and its fittings, crafts, finishes, jade, food, cosmetics, *mono no aware* (the art of impermanence - by the way, also

present in the heart of the flux of the
Melgacian progenies) and explores in
close description the use of space in
buildings, lacquerware by candlelight,
monastery toilets and women in the
dark of a brothel as ‘a classic
description of the collision between
the shadows of traditional Japanese
interiors and the dazzling light of the
modern age’: O.M. accomplishes a
sonic immersion in the mysterious
intricacies that the shadows offer us
as the answer given to a

Sphinx so that we can
move on. And we go on. The response
to the enigma is correct. We will not
be devoured by the mythical
creature (with the head of a human,
the haunches of a lion, and
sometimes the wings of a bird), but

by the very Darkness-in-progress.

‘In the mansion called literature I would have the eaves deep and the walls dark, I would push back into the shadows the things that come forward too clearly, I would strip away the useless decoration. I do not ask that this be done everywhere, but perhaps we may be allowed at least one mansion where we can turn off the electric lights and see what it is like without them.’ (J.T.)

Melgaço obscures the compositional/performative atmospheres until any worthlessness is extirpated. The shading as a debugging. It makes us return to everything that’s quintessential;

‘We Orientals tend to seek our

satisfactions in whatever surroundings we happen to find ourselves, to content ourselves with things as they are; and so darkness causes us no discontent, we resign ourselves to it as inevitable. If light is scarce, then light is scarce; we will immerse ourselves in the darkness and there discover its own particular beauty. But the progressive Westerner is determined always to better his lot. From candle to oil lamp, oil lamp to gaslight, gaslight to electric light—his quest for a brighter light never ceases, he spares no pains to eradicate even the minutest shadow.’ (J.T.)

Blind, sightless, unsighted, unseeing, visually impaired, visionless, unquestioning, rabid ... If our eyes face much light, they may lose the

ability and condition to see. More than an unassuming kind of aphorism (worth mentioning, the figure of speech remains quite valid), I corroborate this from a simple alert: never look at the sun with your naked optic. On the contrary, if immersed in the darkness: 'to be naked' is synonymous with sky-clad, uncovered, bare, open, pure, neat, clean, sheer, fresh, frank, outstretched, undisguised, unvarnished. If immersed in the darkness: slowly, ritually our same eyes adapt and become sharper, attentive, and, who knows?, visionaries, clairvoyants. Thus Melgaço enables us to search for particular beauties, I can say (according to Mr. Tanizaki), so oriental. And since the hearing is possibly the most subtle of our

senses, such transubstantial
‘ceremony’ is elevated to maximum
potency and delicacy;

‘If indeed ‘elegance is frigid’, it can
as well be described as filthy. There
is no denying, at any rate, that among
the elements of the elegance in
which we take such delight is a
measure of the unclean, the
unsanitary.’ (J.T.)

It’s vital, in the artistic field today, to
unlink elegance from purity (or
luminosity). Elegance is beauty that
shows uncommon effectiveness and
simplicity. It’s frequently used as a
standard of tastefulness particularly
in the areas of visual design,
decoration, the sciences, and the
aesthetics of mathematics. Elegant
things exhibit refined grace and

dignified propriety. Essential components of the concept include simplicity and consistency of design, focusing on the essential features of an object. In art of any kind one might also require dignified grace, or restrained beauty of style. Visual stimuli are frequently considered elegant if a small number of colors and stimuli are used, emphasizing the remainder. Melgaço teaches us that the brightest elegancy is in the shadows.

[Note, for example, that in engineering, a solution may be considered elegant if it uses a non-obvious method to produce a solution which is highly effective and simple.

An elegant solution may solve multiple problems at once, especially problems not thought to be inter-

related. In chemistry, chemists might look for elegance in theory and method, in technique and procedure. Elegance might comprise creative parsimony and versatility in the utilization of resources, in the manipulation of materials, and in effectiveness in syntheses and analysis. In pharmacy, elegance in formulation is important for quality as well as effectiveness in dosage form design, a major component of pharmaceuticals.]

Its impurity, its insalubrity as measures of the pleasure it provides.

Therefore, in Melgacian Dark Ambient, we tend to allow ourselves to be possessed and refined by elegance because there is no space (or time) for what is superfluous, excessive, expendable. Each of us

embraces the oneness (in its gist)
that finally enables us to exert grace
and aplomb, thereby, we
instrumentalize all its predicates;

‘With lacquerware there is an extra
beauty in that moment between
removing the lid and lifting the bowl
to the mouth, when one gazes at the
still, silent liquid in the dark depths of
the bowl, its colour hardly differing
from that of the bowl itself. What lies
within the darkness one cannot
distinguish, but the palm senses the
gentle movements of the liquid,
vapour rises from within, forming
droplets on the rim, and the
fragrance carried upon the vapour
brings a delicate anticipation ... a
moment of mystery, it might almost
be called, a moment of trance.’
(J.T.)

Non-distinction leads us to an alliance between all things around. It raises our affections that are invited to be more intrepid and deeper.

Beyond that, the arcanum that inhabits the works of Melgaço is a form of invitation to the trance. To a more developed apprehension of sound universe as well as, metaphorically and empirically, a proposition so that our posture before the world and our existence in itself they can reap the enlightening spectra of the poetic shadows praise described above. In affix, I hint to you bring to the fore a fructiferous analogy betwixt all this and the dynamics O.M. proposes in his resonant nocturnal spawn: points & counterpoints in the midst of notes & noises; prolonged continual sequences & providential

multidurational pauses; human
voices & musical paraphernalia;
densities & lightnesses; sharpnesses
& blurs; dialectics & syntheses; light
from within & dark from without & so
on. A Japanese adage: 'People are
like stained glass windows. They
sparkle and shine when the sun is
out, but when the darkness sets in,
their true beauty is revealed only if
there is a light from within.' Not only
people, art likewise. Another title, a
little more extensive, of this
stupendous breeding could therefore
be: A Light from Within in
a Dark Ambient.

'How can I be substantial if I do not
cast a shadow? I must have a dark
side also If I am to be whole.' (Carl
Gustav Jung)

‘Yet, no matter how deeply I go down
into myself, my God is dark, and like a
webbing made of a hundred roots
that drink in silence.’ (Rainer Maria
Rilke)

‘I am a forest, and a night of dark
trees: but he who is not afraid of my
darkness, will find banks full of roses
under my cypresses’ (Friedrich
Nietzsche)

Silently I propose, in such so rootedly
substantial Dark Ambient, wrapped
by the ‘atmosfaerie’ fragrance of
the roses, with the elegant
cypresses tea: a toast, Ladies and
Gentlemen.

乾杯!" (Pablo S. Paz; Argentinean
musicologist)

"Dark ambient has its roots in the 1970s, with the introduction of newer, smaller, and more affordable effects units, synthesizer and sampling technology. Early genre elements can be found on Throbbing Gristle's 1978 album *D.o.A: The Third and Final Report of Throbbing Gristle*. Important early precursors of the genre were Tangerine Dream's early double-album *Zeit* (1972), which was unlike most of their subsequent albums in abandoning any notion of rhythm or definable melody in favour of 'darkly' sinuous, occasionally disturbing sonics, and also *Affenstunde* (1970) by fellow krautrock band Popol Vuh. [When he wishes, D.M. expands this abandonment to the summit.]

Projects like Lustmord, Nocturnal

Emissions, Zoviet France, and Lilith evolved out of industrial music during the 1980s, and were some of the earliest artists to create consistently dark ambient music. These artists make use of industrial principles such as noise and shock tactics, but wield these elements with more subtlety. Additionally, ambient industrial often has strong occultist tendencies, with a particular leaning toward magick, as expounded by Aleister Crowley, and chaos magic, often giving the music a ritualistic flavor. [The consistency of shading is relevant for O.M. although he has the habit of reaching the limits of 'murkiness' and 'illumination' with the same extrication. 'Noises and shock tactics', whether subtly or thunderingly, contribute to the

atmosphericities of his works stand out for their metamorphism. And no doubt, if anyone suspects an occult background, will find it. Not as a Melgacian target but for many times he cultivates an actually enigmatic content (that it will continue to be, in my understanding, a perennial secret) in the compositions (and in his biography).]

Generally the dark ambient music tends to evoke a feeling of loneliness, gloom, reclusion, and insulation. [Yes, an introjective side (endowed with 'valleys of the umbra') can be found in the work of O.M. but above all else, a subtle and intense learning (if we think of a human archetype, which is not infrequently born from painful and distressing processes) plus constructive liberation,

elevation. Notwithstanding I believe that Melgaço chose to realize this internalization/incorporation not as the tormenting ontological crises that westernly end up being avatars of this ... yet, more Eastern, stressing an odyssey to/of self-knowledge.]

Ordinarily tends to evoke a feeling of insulation, reclusion, gloom, and loneliness. However, while the theme in the music also tends to be 'dark' in nature, some artists create more organic soundscapes. Examples of such productions are those of Döphoi, Alio Die, Mathias Grassow, Tau Ceti, and Klaus Wiese. The Symphonies of the Planets series, a collection of works by Brain/Mind Research inspired by audible-frequency plasma waves recorded by

the Voyager unmanned space probes,
can also be considered an organic
manifestation [both organic and
sidereal components are found in the
offspring of O.M. inasmuch as its Well
is eloquent when it comes to
synesthesia and synergies] of dark
ambient.

(...)

In one way or another, spontaneously
or forcibly carried away by life span:
we grow accustomed to the Dark.

‘ We grow accustomed to the Dark -
When light is put away -
As when the Neighbor holds the
Lamp
To witness her Goodbye -

A Moment - We uncertain step

For newness of the night -
Then - fit our Vision to the Dark -
And meet the Road - erect -

And so of larger - Darknesses -
Those Evenings of the Brain -
When not a Moon disclose a sign -
Or Star - come out - within -

The Bravest - grope a little -
And sometimes hit a Tree
Directly in the Forehead -
But as they learn to see -

Either the Darkness alters -
Or something in the sight
Adjusts itself to Midnight -
And Life steps almost straight.'

The poem of Emily Elizabeth
Dickinson describes perfectly the
rite of passage that Mr. Melgaço, with

the pardon of my paronomasia, gives to the light. The cover image of the album, by Joseph Mallord William Turner, fascinatingly too. [Discover and relish every detail; here recontextualized, D.M. adds to the original painting a symbolic range of an amazing impact - to the point of making it even more touching, entrancing, sweeping -.]

So I make my own the words of a third and decisive illustrious figure (Edgar Poe) while I am invaginated into the Dark Ambient of Otacílio: 'Deep into that darkness peering, long I stood there, wondering, (...),

dreaming dreams no

mortal ever dared to dream before.' " (Caio Campbell; Anglo-Brazilian semiologist and musician)

I - Among the artists who produce ambient industrial/dark ambient are Controlled Bleeding, CTI, Coph Nia, Deutsch Nepal, Hafler Trio, Lustmord, Nocturnal Emissions, PGR, Thomas Köner, Zoviet France, Cabaret Voltaire, SPK, Lab Report, Akira Yamaoka, Robin Rimbaud, Endura, Vidna Obmana, Daniel Menche, Lull, Hwyl Nofio, Hieronymus Bosch, and Final. Many of these artists are eclectic in their output, with much of it falling outside of ambient industrial;

II - Dark ambient has vibrated also into contemporary classical music. The example can be some solo works of composer Vladimír Hirsch, his project Aghiatrias

or composer Jessie Martin;

III - "Praise of Shadows" (pdf) by
Jun'ichirō Tanizaki:

docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbngxqYXBhbmVzZWxpdGVyYXRlcmaWxtfGd4Ojg0ZTc2YWY5ZmFhMmUzZQ

Spiral

[duration 30:13] all rights reserved

+

"In mathematics, a spiral is a curve which emanates from a point, moving farther away as it revolves around the point. It's possible to make the analogy with the creative design of such winding sound Piece. Thereat, must we define this helical work mathematically? Would that be enough, would it satisfy us beyond revealing the acumen of a prodigious engenderer like Otacílio Melgaço? I do not think so. But it can be a starting point.

Another (and I will focus on it) would be the degree of particularity that the jazzist exploits of the Brazilian composer and multi-instrumentalist

possesses. It's notorious that part of its roots when he embraces this musical language comes from Europe. Without generalizing widely (yes, there are exceptions), we observed in American jazz the persevering presence of a 'feeling' that was inherited from the blues; with a swinging conducting wire (pronounced or subtle); palpable themes; well-defined structures; the roles of the instruments following predictable scripts and so on. Coming from the European continent, there's a tendency to be less pelvic more intellectual; less labelable more abstract; less objectivist more subjective; less stereotyped more polymorphic. A portion of the conceptional architecture Otacílio confers to jazz lies in the prisms that were erected and developed by the

Europeans (also included classical inflections and openings to a range of world cultures without frontiers). Probably because of this he always refused to be a supporter of what some nicknamed Brazilian jazz. For the sake of being something that looks like a caricature and made 'for export'. Through well-founded scaffolding and cosmopolitan background, O.M., in short, drinks in fountains situated on the old continent however ... 'Spiral' is once again the confirmation that Mr. Melgaço has attained a very personal vocabulary; there's a peculiar mutant stylistic through which he provides us with idiosyncratic delight.

Listen, for example, to the junction he made of hand-picked timbres. The

colors of trombones, flutes, acoustic basses, vibraphones, drums, electronic effects - etc. - are fascinating when mated as well as here. Another, among many factors: follow his expertise when Otacílio transforms the unique voice of each component of his paraphernalia into layers. Each constituent (strings, winds, percussion), exposed multiplied in 'squamae' - as Melgaço likes to say - confers a polyphonic predicate on interventions. Pay attention to how O.M. privileges improvisation too. There's a sequence of sound landscapes that, as he removes thematic referentiality, generates or melodic fragmentation as pieces of a puzzle or even its disintegration for a freer execution of each instrumentalist. I bring to mind the last phase of John

Coltrane (not coincidentally, at that point in his career, with more European/Global affinities than American). When he played, for instance, 'My Favorite Things', the theme was turning into a slight pretext that (with a sonority very similar to certain Middle Eastern perspectives, which is an evolutionary metamorphosis that is exposed immediately) forthwith led us to a long-lasting avant-garde interaction, raising its extemporized performance to the pinnacle (practically a state of trance). For the master of tenor and soprano saxophones, music became a means of spiritual ascension. Spir(itu)al. (In fact, a rescue from what has historically been a monumental pi praxis - albeit, here, transporting us until the latest

physical and libertarian consequences. Physical: by energy expenditure, cathartic and expansive; libertarian: far from the straitjacket of doctrines, the humanist free will in favor of a flowing and pluridirectional self-knowledge.) The parallel is perfect. For Otacílio Melgaço, playing (and listening to) music is a total experience. It's not distraction or entertainment. It's not limited to that. The fruition of the senses happens, nonetheless it's not confined to that. There are dimensions of other nature proving to be endowed with synergy and the human being (each one that constitutes its audience) is considered integrally. (...) Extrapolating any paradigm, Otacílio is already spokesman for a Melgacian jazz.

That said, and to be more exact, I would not call it 'jazz' anymore. A new name will be invented or nor will it be necessary. Inasmuch as paroxysmal arts do not fit into definitions, they can not be circumscribed even linguistically. As is this volute case. As I mentioned Trane, I remember when they asked Miles Davis, before stepping on the stage of the festival of the Isle of Wight (1970), what was the title of the music that would play; how it should be called. He, with that typical piquant way, simply replied: 'Call It Anything'. Today, forty-seven years later, Ladies and Gentlemen: Call It 'Spiral'." (Pablo S. Paz; Argentinean musicologist)

"The study of spirals in nature has a long history. Christopher Wren

observed that many shells form a logarithmic spiral; Jan Swammerdam observed the common mathematical characteristics of a wide range of shells from *Helix* to *Spirula*; and Henry Nottidge Moseley described the mathematics of univalve shells. D'Arcy Wentworth Thompson's *On Growth and Form* gives extensive treatment to these spirals. He describes how shells are formed by rotating a closed curve around a fixed axis, the shape of the curve remains fixed but its size grows in a geometric progression. In some shell such as *Nautilus* and ammonites the generating curve revolves in a plane perpendicular to the axis and the shell will form a planar discoid shape. In others it follows a skew path forming a helico-spiral pattern. Thompson also studied spirals

occurring in horns, teeth, claws and plants. A model for the pattern of florets in the head of a sunflower was proposed by H Vogel. Spirals in plants and animals are frequently described as whorls. This is also the name given to spiral shaped fingerprints.

It seems to me primordial an outlook connected to Nature if we consider the ‘Spiral’ of Otacílio Melgaço. Both 1) molding telluric elements representing an attractive aesthetic link for us before Nature and 2) the nature of the sonic work itself as a fluxuous connotation of identity (the spiraling Melgacian DNA) gifted with jazzy immanence/transcendence.

Spiral shapes, including the swastika, triskele, etc., have often been

interpreted as solar symbols. Roof tiles dating back to the Tang Dynasty with this symbol have been found west of the ancient city of Chang'an (modern-day Xian). Spirals are also a symbol of hypnosis, stemming from the cliché of people and cartoon characters being hypnotized by staring into a spinning spiral (one example being Kaa in Disney's *The Jungle Book*). They are also used as a symbol of dizziness, where the eyes of a cartoon character, especially in anime and manga, will turn into spirals to show they are dizzy or dazed. The spiral is also found in structures as small as the double helix of DNA and as large as a galaxy. Because of this frequent natural occurrence, the spiral is the official symbol of the World Pantheist Movement. The spiral is also a

symbol of the dialectic process and
Dialectical monism.

Therefore, the symbolicity. Of the
sun, of hypnosis, of micro and
macrocosmic structures; all this and
still affluents of the dialectic.
Unquestionably sparks of each of
these possibilities are present in the
intriguing syntax of such sound
Piece, instigating (audible) tortile
fingerprint of Otacílio.

O.M. masterfully synthesizes what
constitutes us (hence introjective)
and what covers us but involves,
encompasses us ... under an
ascending premise.

Ergo, I add my voice to that of Julia
Margaret Cameron and I proclaim:
whether in life or in art, 'growth is a

spiral process, doubling back on itself, reassessing and regrouping. According to a stated line of thought, 'a circle is the reflection of eternity. It has no beginning and it has no end - and if you put several circles over each other, then you get a spiral'. Hearing these little more than thirty minutes of mesmerizing music (which resonates to me like an 'endoexogenous' eternity), how to disagree?" (Caio Campbell; Anglo-Brazilian semiologist and musician)



I - The spiral has inspired artists throughout the ages. Among the most famous of spiral-inspired art is Robert Smithson's earthwork, "Spiral Jetty", at the Great Salt Lake in Utah. The spiral theme is also present in

David Wood's Spiral Resonance Field at the Balloon Museum in Albuquerque, as well as in the critically acclaimed Nine Inch Nails 1994 concept album The Downward Spiral. The Spiral is also a prominent theme in the anime Gurren Lagann, where it represents a philosophy and way of life. It also central in Mario Merz and Andy Goldsworthy's work. The spiral is the central theme of the horror manga Uzumaki by Junji Ito, where a small coastal town is afflicted by a curse involving spirals;

II - A spiral like form has been found in Mezine, Ukraine, as part of a decorative object dated to 10,000 BCE. The spiral and triple spiral motif is a Neolithic symbol in Europe (Megalithic Temples of Malta). The Celtic symbol the triple spiral is in

fact a pre-Celtic symbol. It is carved into the rock of a stone lozenge near the main entrance of the prehistoric

Newgrange monument in County Meath, Ireland. Newgrange was built around 3200 BCE predating the Celts and the triple spirals were carved at least 2,500 years before the Celts reached Ireland but has long since been incorporated into Celtic culture.

The triskelion symbol, consisting of three interlocked spirals or three bent human legs, appears in many early cultures, including Mycenaean vessels, on coinage in Lycia, on staters of Pamphylia (at Aspendos, 370–333 BC) and Pisidia, as well as on the heraldic emblem on warriors' shields depicted on Greek pottery.

Spirals can be found throughout pre-Columbian art in Latin and Central

America. The more than 1,400 petroglyphs (rock engravings) in Las Plazuelas, Guanajuato Mexico, dating 750-1200 AD, predominantly depict spirals, dot figures and scale models. In Colombia monkeys, frog and lizard like figures depicted in petroglyphs or as gold offering figures frequently includes spirals, for example on the palms of hands. In Lower Central America spirals along with circles, wavy lines, crosses and points are universal petroglyphs characters. Spirals can also be found among the Nazca Lines in the coastal desert of Peru, dating from 200 BC to 500 AD.

The geoglyphs number in the thousands and depict animals, plants and geometric motifs, including spirals;

III - After the craze of the late 1960s

and 1970s in Europe, improvised music began to influence and became influenced by other genres of music. In the United States, Europe and the rest of the world, musicians continued to play free improvisational music, but also looked to other genres for inspiration. This term 'improvised music' may of course be used in the common dictionary sense, and it is particularly useful in references to the pan-genre eclecticism which has characterized much music-making from the 1980s onwards, as musicians draw freely from, or meld together, not only jazz and contemporary art music but also aspects of various mainstream popular musics (blues, rock, soul, pop, etc.) and 'world music' (this last term comprising any and all ethnic

traditions, worldwide);

IV - Taking into account the thematic,
also check:

melgacootacilio.bandcamp.com/album/golden-ratio-otac-lío-melga-o-duration-01-16-31

Spectral

[duration 44:53] all rights reserved

+

"This album belongs to a series that Otacílio Melgaço baptized as 'E c l i p s a l'. Themes that at first appear shadowy, occultists but which point to different perspectives, in unexpected spiraling polysemic movements. Of the same selection, I can cite, for example, 'Vathek', 'Train Fantôme', 'Doppelgänger', 'Madame Satã', and '青木ヶ原'.

Apropos, I promptly ask you to turn your attention to the Spectral cover. Under Melgaço's interference, an image of Mr. Hope. William Hope (1863 – 1933) was a pioneer of so-called 'spirit photography'. Based in

Crewe, England, he was a member of the well known esoteric group, the Crewe Circle. [Some time later, it was discovered that his photos were forged - and this curious and even risible information makes purposely all the difference here in our context -.]

Therefore, O.M. explores a musical technicality (S-p-e-c-t-r-a-l-i-s-m), relating it to S-p-e-c-t-r-u-m (specter, spirit, spook) and directing his vision to a ludic and ingenious complexion (its glossy, illusionist aspects). Note that all these ‘ingredients’ also belong to the artistic universe and coexist in simultaneous harmony.

That being said, I’ll elucidate the relationship between the references

above and the four honorees: Yayoi Kusama, Xico Stockinger, Sérgio Bernardes and João das Alagoas.

There's the strictly musical question (check out Mr. Paz's review below), nevertheless in terms of conception, the most relevant, according to O.M., would be to emphasize the presence of a 'spectral subjectivity' in the biography of each one of them:

1- Kusama | The traumatic disapproval of the avant-garde acts she underwent, returning from the USA to, at the time, a retrograde Japan + Its schizophrenia, obsessive compulsive disorder and hallucinations;

2- Stockinger | The advent of deafness + Due to the stature of his work, a considerable recognition that

he deserved in comparison to what he actually had (living away from the axis Rio de Janeiro-São Paulo);

3- Bernardes | Despite his prestige, has been 'silently' condemned to ostracism (by his professional class, the academic milieu, the media etc.) ever since he accepted (being neither a leftist nor a rightist, that is, maintaining a position of independence) to make projects for military governments (Brazil suffered a military coup that lasted from 1964 to 1984) + After the effects of singular rites of passage in his life (as was the contact with Buckminster Fuller), the incomprehension (by most of the possible interlocutors) of the heterodox philosophical discourse he had when older;

4- das Alagoas | Unlike the previous

specificities, in this case: an archetype, I would say. He suffered a drama that the most popular artists (linked to the roots of their culture) of real value (ie, non-opportunist or nickel-hunter) pass: a period of Homeric difficulties in surviving by workforce + The Brazilian tendency to maintain a posture of a country that was colonized when it does not value folkloric art as it should (so much that it persists to this day a certain prejudice that binds determined type of creation as if it were made for a foreign public; undervalued by the compatriots).

Joining the ends of the threads of the skeins, Melgaço throws a spotlight on the fact that, each in respective idiosyncrasy, they all lived (or still lives if I think of the Japanese figure

at - it's 2017 - the height of her 88 years) 'phantasmatic spasms'. To emphasize this is a way of both humanizing the artist and perhaps conjecture, with enough determination, that the human being is always the-human-being-and-its-circumstances. The list of quoted in the cultural environment would be endless. I randomly choose one somber topic from several: the Insanity (which, for many, insole hand in hand with Genius ... Nor will I enter here into fields as explicit as those of names like John Nash or Bobby Fischer).

Antonin Artaud would have been the one without the said 'madness'? In fact, the same 'lunacy' that he questioned and

subverted. And Vincent van Gogh?
And Richard Dadd, Maurice Utrillo,
Alfred Jarry, Arthur Bispo
do Rosário

>> to whom Melgaço already
dedicated a Tombeau

melgacootacilio.bandcamp.com/album/r-o-s-r-i-o-tombeau-d-arthur-bispo-otac-lio-melga-o-duration-01-02-12 <<

or ... Yayoi Kusama?

Exactly on this ‘ghostly face/phase’,
Otacílio throws his sonorous
tentacles. A fantastic example is the
parallel that the Brazilian composer
and multi-instrumentalist performs
amid the polka dots (which are the
‘trademark’ of the Nipponese lady)

and the pointillistic initial Koto notes of the 'Spectral <<Movement I>>'.


A spectrum is a condition that is not limited to a specific set of values but can vary, without steps, across a continuum. The word was first used scientifically in optics to describe the rainbow of colors in visible light after passing through a prism (a band of colors, as seen in a rainbow, produced by separation of the components of light by their different degrees of refraction according to wavelength). As scientific understanding of light advanced, it came to apply to the entire electromagnetic spectrum. Spectrum has since been applied by analogy to topics outside of optics. Thus, one might talk about the 'spectrum of political opinion', or the 'spectrum

of activity' of a drug, or the 'autism spectrum'. In these uses, values within a spectrum may not be associated with precisely quantifiable numbers or definitions.

Such uses imply a broad range of conditions or behaviors grouped together and studied under a single title for ease of discussion.

Nonscientific uses of the term spectrum are sometimes misleading.

For instance, a single left-right spectrum of political opinion does not capture the full range of people's political beliefs. Political scientists use a variety of biaxial and multiaxial systems to more accurately characterize political opinion. In most modern usages of

spectrum there is a unifying theme between the extremes at

either end.

In Latin spectrum means 'image' or
'apparition', including the meaning
'spectre'. Spectral evidence is
testimony about what,

in the popular phantasy,

was done by 'spectres of persons
not present physically', or hearsay
evidence about what

(I repeat) in the ordinary imaginary,

'ghosts' or, apparitions of 'Satan'
(in other words, by superstition or
religious mythology: some
personification of Evil) said. It was
used to convict a number of persons
of witchcraft at Salem,
Massachusetts in the late 17th

century. The word 'spectrum' [Spektrum] was strictly used to designate a ghostly optical afterimage by Goethe in his *Theory of Colors* and Schopenhauer in *On Vision and Colors*.

Spectrum, spectre, spectral. In short, Otacílio Melgaço brings to light this whole multidimensional range and again mixes contemporaneity and extraordinary timeless focuses that encompass innumerable sources (artistic, physical, metaphysical, metaphorical and so on).

'Night is brushed aside like so much cobweb. The day is wound up and begins even before the last haunted dreams, the last of the fog, those spectral (...) residues ...' (Gregory

Maguire, After Alice)

Such Melgacian 'phantasmal residues', (from Carroll's or Blake's point of view) Auguries of after Innocence? To see a World in a Grain of Sand. And a Heaven in a Wild Flower. Hold Infinity in the palm of your hand. And Eternity in ... forty-four minutes and fifty-three seconds." (Caio Campbell; Anglo-Brazilian semiologist and musician)

"It seems providential to start with a retrospect(ral).

Spectral music (or spectralism) is a compositional technique developed in the 1970s, using computer analysis of the quality of timbre in acoustic music or artificial timbres derived from synthesis. Defined in technical

language, spectral music is an acoustic musical practice where compositional decisions are often informed by sonographic representations and mathematical analysis of sound spectra, or by mathematically generated spectra. The spectral approach focuses on manipulating the spectral features, interconnecting them, and transforming them. In this formulation, computer-based sound analysis and representations of audio signals are treated as being analogous to a timbral representation of sound.

The (acoustic-composition) spectral approach originated in France in the early 1970s, and techniques were developed, and later refined, primarily at IRCAM, Paris, with the

Ensemble l'itinéraire, by composers such as Gérard Grisey and Tristan Murail. Murail has described spectral music as an aesthetic rather than a style, not so much a set of techniques as an attitude; as Joshua Fineberg puts it, a recognition that 'music is ultimately sound evolving in time'. Julian Anderson indicates that a number of major composers associated with spectralism consider the term inappropriate, misleading, and reductive. The Istanbul Spectral Music Conference of 2003 suggested a redefinition of the term 'spectral music' to encompass any music that foregrounds timbre as an important element of structure or language.

Proto-spectral composers include Claude Debussy, Edgard Varèse, Giacinto Scelsi, Olivier Messiaen,

György Ligeti, Iannis Xenakis, and Karlheinz Stockhausen. Theoretical predecessors include some of the composers mentioned and Harry Partch, Henry Cowell, and Paul Hindemith. Romanian folk music, as collected by Béla Bartók (1904–1918), with its acoustic scales derived directly from resonance and natural wind instruments like ‘buciume’, ‘tulnice’, and ‘cimpoi’ inspired several spectral composers: Vieru, Stroe, Niculescu, Dumitrescu and Nemescu.

Spectral music represented an alternative to the prestige of the serialists and post-serialists as the vanguard of serious musical composition and compositional technique. Julian Anderson considers Danish composer Per Nørgård's

Voyage into the Golden Screen for chamber orchestra (1968) to be the first 'properly instrumental piece of spectral composition'. A further development is the emergence of hyper-spectralism in the works of Iancu Dumitrescu and Ana-Maria Avram.

The 'panoply of methods and techniques' used are secondary, being only 'the means of achieving a sonic end'. Formal concepts important in spectral music include process, though 'significantly different from those of minimalist music' in that all musical parameters may be affected. These processes most often achieve a smooth transition through interpolation. The Romanian spectral tradition focuses more on the study

of how sound itself behaves in a 'live' environment. Sound work is not restricted to harmonic spectra but includes transitory aspects of timbre and non-harmonic musical components (e.g., rhythm, tempo, dynamics). Furthermore, sound is treated phenomenologically as a

dynamic

presence to be encountered in listening (rather than as an object of scientific study). This approach results in a transformational musical language in which continuous change of the material displaces the central role accorded to structure in spectralism of the 'French school'.

Following the logic of some previous

approaches, O.M., in a deliberately
more officialized way, had flirted
with

Dronology

melgacootacilio.bandcamp.com/album/dronology-otac-lío-melga-o-duration-01-10-31

Dark Ambient

melgacootacilio.bandcamp.com/album/dark-ambient-otac-lío-melga-o-duration-51-45

(...)

and now,

Spectral.

[More specifically, there are interesting instances in Movements II and III. As is customary, Otacílio is not a hostage of very rigid formulas and he tends to intervene melgacianly - which is natural to someone with an iconoclastic spirit and who moves with ease through genres/styles/formats, when he so desires. The cosmopolitanism of this terrific record is a perfect proof of expansivist fluidity. Its title can also be translated as incorporeal, bodiless, immaterial, intangible, spiritual. Something that is not reclusive in a form but traverses it.]

The Austrian writer and journalist, known as a satirist, essayist, aphorist, playwright plus poet Karl Kraus in 'Quotes about Science and Scientists' wrote: 'Science is

spectral analysis. Art is light synthesis.' In a lighted analysis of spectral synthesis, I affirm, Ladies and Gentlemen, that the present work of O.M. is, audibly, a spectral and analytical synthesis of Light.

En-light-enment.

Illumination." (Pablo S. Paz;
Argentinean musicologist)

&

I - Yayoi Kusama (草間 彌生 or 弥生 / 1929) is a Japanese artist and writer. Throughout her career she has worked in a wide variety of media, including painting, collage, soft sculpture, performance art, and environmental installations, most of which exhibit her thematic interest in

psychedelic colors, repetition, and pattern. A precursor of the pop art, minimalist and feminist art movements, Kusama influenced her contemporaries such as Andy Warhol, Claes Oldenburg, and George Segal and exhibited works alongside the likes of them.

In 1957, she moved to the United States, settling down in New York City where she produced a series of paintings influenced by the abstract expressionist movement. Switching to sculpture and installation as her primary media, Kusama became a fixture of the New York avant-garde during the early 1960s where she became associated with the pop art movement. Embracing the rise of the hippie counterculture of the late 1960s, Kusama came to public

attention when she organized a series of happenings in which naked participants were painted with brightly colored polka dots. Although largely forgotten after departing the New York art scene in the early 1970s, Kusama is now acknowledged as one of the most important living artists to come out of Japan, and an important voice of the avant-garde.

Kusama's work is based in conceptual art and shows some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content. Kusama is also a published novelist and poet, and has created notable work in film and fashion design. Major retrospectives of her work

have been held at the Museum of Modern Art in 1998, the Whitney Museum in 2012, the Tate Modern in 2012, and the Hirshhorn Museum in 2017. In 2006, she received a Women's Caucus for Art Lifetime Achievement Award. In 2008, Christie's New York sold a work by her for \$5.1 million, then a record for a living female artist. In 2015 Artsy named her one of the Top 10 Living Artists of 2015;

II - Francisco Alexandre Stockinger (1919 – 2009), also known as Xico Stockinger, was an Austrian artist and naturalized Brazilian. Stockinger is known as one of the main Brazilian modern sculptors, but was also an active printmaker, photographer, cartoonist, and graphic artist. Stockinger arrived in Brazil in 1921

and became a resident of São Paulo in 1929. Stockinger was chairman of the Francisco Lisboa Rio Grande do Sul Association for the Visual Arts (Associação Rio-Grandense de Artes Plásticas Francisco Lisboa) from 1957 to 1978;

III - Son of journalist Wladimir Bernardes, from a young age, Sérgio Bernardes (1919 - 2002) was a pilot of single-engineers, and was racing in the streets of Rio de Janeiro.

He studied architecture by the National Faculty of Architecture of the University of Brazil, now Federal University of RJ. One year before his graduation, one of his projects, the Country Club of Petrópolis, was published in the French magazine *L'architecture d'aujourd'hui*, an

edition dedicated to the new Brazilian
architecture.

Graduated in 1948, he worked with
Lucio Costa and Oscar Niemeyer
early in his career, authoring
representative works such as the

Brazilian pavilion

project at the 1958 World's Fair in
Belgium; of the São Cristóvão
Pavilion; of the Ulysses Guimarães
Convention Center, in Brasilia; of the
mast of the national flag of Brasilia;
and Hotel Tropical Tambaú in João
Pessoa. He also conceived a large
number of projects commissioned by
public agencies, nevertheless stood
out for its residential projects. His
designs include the homes of many
celebrities, including plastic surgeon

Ivo Pitanguy.

Throughout his career Sérgio Bernardes won several biennials, among them the Venice Biennale in 1964, whose prize money he exchanged for a Ferrari, which he took on his trips abroad and he rode at race tracks. The building where his former office was located was on Sernambetiba Avenue, in Barra da Tijuca, in the city of Rio de Janeiro.

Sérgio Bernardes was a visionary - even an inventor (from functional objects to planes). He reflected Brazil in a conjunctural way how rare men did it;

IV - João Carlos da Silva (1958) or "João das Alagoas", was born in the Alagoan municipality of Capela, an

area of the Alagoas (State) forest.

Autodidact, he is a master of ceramics responsible for re-creating the bumba-meu-boi ox, a play so common in popular Brazilian figurative art. With his hands, João brings forth from the clay great oxen with their mantles carved in low and high relief, representing stories of the northeastern folklore, the street plays, the marriages, the baptized, in short, the stories of the people and their traditions.

From a young age, he already excelled in school through his drawings. Used clay as a joke to make small oxen. João tells us that he learned from experience and observation, and that his inspiration comes from other great Brazilian artists, such as Master Vitalino, his

main reference.

The notoriety began in 1987, when he made an exhibition of paintings in the city of Campinas, São Paulo. It was in this exhibition that he began to adopt the name today consecrated. Before, he signed his works with the name of "João Maravilha", a nickname won at football matches with friends. But advising the curator of this exhibition in Campinas, who thought that the "Maravilha" ("Marvel") did not suit him very much, gave the idea of the name "João das Alagoas", a nom de plume he carries and with which he became known throughout the country.

He has an impressive curriculum: won several awards for best craftsmanship in some states; an

honorable mention in Cordoba, Argentina and many of his works integrate important collections of popular art that are exhibited in galleries of Recife, São Paulo, Belo Horizonte, Porto Alegre and Rio de Janeiro. João has pieces also exhibited abroad, such as the Ceramic Museum of Mexico.

The artist maintains in his hometown, Capela-AL, an atelier, where, in addition to producing his pieces, he gives classes voluntarily to those interested in learning the art of ceramics.

On August 04, 2011 Mestre ("Master") João das Alagoas was declared a Living Cultural Heritage of Alagoas;

V - The term "spectral music" was

coined by Hugues Dufourt in an article written in 1979 and first published two years later. Dufourt, a trained philosopher and composer, was the author of several important articles on spectral music.

The term was initially associated with composers of the French Ensemble l'itinéraire, including Dufourt, Gérard Grisey, Tristan Murail, and Michael Levinas, and the German Feedback group, principally Johannes Fritsch, Mesias Maiguashca, Peter Eötvös, Claude Vivier, and Clarence Barlow. Features of spectralism are also seen independently in the

contemporary work of
Romanian composers
Ștefan Niculescu, Horațiu
Rădulescu,

and Iancu Dumitrescu.

More recent composers who have built on the spectral idea include Julian Anderson, Ana-Maria Avram, Joshua Fineberg, Georg Friedrich Haas, Jonathan Harvey, Fabien Lévy, Magnus Lindberg, and Kaija Saariaho. Jazz saxophonist and composer Steve Lehman has introduced spectral techniques into the domain of jazz;

VI - Characteristic spectral pieces include Gérard Grisey's *Partiels*, Tristan Murail's *Gondwana* and Georg Friedrich Haas's *In Vain*. John Chowning's *Stria* (1977) and Jonathan Harvey's *Mortuos Plango Vivos Voco* (1980) are examples of electronic music that embraces spectral techniques.



















